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LITERATURE.

Sir Robert Peel in Early Life, as Irish Secretary and as Secretary of State (1788-1827), from his Private Correspondence. Edited by Charles Stuart Parker. (John Murray.)

To the recently published monographs by Mr. Justin McCarthy and Mr. Thursfield we have now to add the first volume of what is to be, or more correctly speaking, of what is to furnish the materials for, a full and authoritative Life of Sir Robert Peel. The volume, which so far as the title-page is concerned is complete in itself, terminates with the death of Canning in 1827, and consequently does not directly touch upon either of those two burning topics—the Catholic Emancipation Act of 1829, and the Repeal of the Corn Laws in 1846—with which the name of Peel is inseparably connected. Nevertheless, even with this limitation, it is a volume of first-rate importance—as, indeed, must every scrap of information be which serves to throw fresh light on Peel's character as a statesman and the motives which led to his "conversion" on these two critical occasions. A few of the more important documents here printed have, it is proper to remark, already appeared in the Lives of Canning and Eldon, the Croker Papers and elsewhere; but Mr. Parker, rightly judging that to omit them would impair the usefulness of the book, has reprinted them along with the mass of new matter placed at his disposal by the trustees of Peel's papers—Viscount Hardinge and the present Speaker of the House of Commons—and other contributors. For the sake, however, of the biographer and historian (not to mention the reviewer), I would venture to suggest to Mr. Parker that it would conduce greatly to lighten their labours if in the forthcoming volumes some hint, either by means of an asterisk or a short note, were to be given as to what papers have already been printed. For the rest, with the exception of one or two unimportant misprints, Mr. Parker has performed his duties as editor in a perfectly efficient manner, and with a strict regard to Peel's own injunction—

"that no honourable confidence shall be betrayed, no private feelings unnecessarily wounded, and no public interests injuriously affected in consequence of premature or indiscreet publication."

So far, indeed, from causing pain to persons of the most sensitive nature, the present volume can, I imagine, only furnish unalloyed satisfaction to the admirers of one who in his day was certainly the most central and commanding figure in English political life.

In July, 1812, when he was only twenty-four years of age, Peel became Chief Secretary for Ireland. He had already for two years filled the post of Under-Secretary for War and the Colonies, and was recognised on both sides of the House as a rising politician; but, except for the fact that he happened to represent Cashel in parliament, he was totally ignorant of both Ireland and Irish politics. It was therefore all the more deplorable, considering the prominent part which Irish politics were to play in his career, that he should at this comparatively early age have been forced, as it were, into a sphere for which he was at that time wholly unqualified, and that a bias should thus have been given to his views, from which the natural ingenuousness of his mind, had he been allowed to develop himself freely, would in all probability have saved him. In saying this, I do not wish to be understood as suggesting that his opposition to the Catholic claims was not perfectly sincere. His position in this respect was neither absurd nor illogical; and it must be remembered that, when he did eventually yield on the subject, he yielded rather to the logic of events than to the arguments of the advocates of Catholic Emancipation. "For my part," he wrote in 1815, after the conclusion of the war had relieved the government from all fear of danger from abroad,

"I have formed a sincere and strong conviction that no arrangement will be (as some suppose) completely satisfactory to the Catholics which (having removed every distinction and disqualification on account of religious opinion from all classes of the inhabitants of Ireland) shall continue to maintain a separate Church establishment for the religion of one-fifth of the population."

This position he never abandoned; but there is ample evidence in the present volume to show that, while he regarded Catholic Emancipation as an evil fraught with danger to the connexion between the two countries, he was at the same time prepared to meet it as a necessary evil, and, if need was, to sacrifice his opinion to the pressure of circumstances. He has been charged by competent authority with lack of political foresight, but I do not think the charge finds any support in the present volume. It is true that, even after the elections in Waterford and Louth in 1826, he was not quite certain that a reaction against the influence of the priests would not restore the balance in favour of the landlords; but he was by no means blind to the paramount significance of those elections. He would, he declared, have been glad to believe that Catholic Emancipation would satisfy the aspirations of the Irish; but having no hope in that direction, he set himself resolutely to consider what securities could be obtained against Catholic ascendancy.

"The greater the prospect of the success of the Catholic question," he wrote to Mr. Leslie Foster in November, 1826, "the more important it is that all its bearings should be thoroughly understood. When I see it inevitable, I shall (taking good care to free my motives from all suspicion) try to make the best terms for the future security of the Protestant. How can this be done if we close our eyes to actual or possible dangers?"

Was not this exactly the position he took up in 1829? He refused, it is true, in 1827, after the fatal illness of Lord Liverpool, to hold office under Canning, and his refusal was grounded entirely on the antagonism between them on the Catholic question; but his keen sensitiveness as to the probable misinterpretation of his motives no doubt also weighed something in the balance.

"I do not choose," he wrote to his brother, "to see new lights on the Catholic question precisely at that juncture when the Duke of York has been laid in his grave and Lord Liverpool is struck dumb by the palsy. Would any man, woman, or child, believe that, after nineteen years' stubborn unbelief, I was converted, at that very moment that Mr. Canning was made Prime Minister, out of pure conscience and the force of truth?"

Peel, as I have said, became Chief Secretary for Ireland in 1812. His first experiences were not calculated to impress him favourably with the duties of his new position, or with the class of persons to whose support he had chiefly to look. Ireland he found on his arrival on the eve of a general election; and, as the channel through which the patronage of the government flowed, he was soon overwhelmed with requests and petitions of all sorts, from a tide-waiter's place up to a peerage, as the price open and avowed of political support in the forthcoming contest. It was a dirty piece of business, but it was afterwards a source of satisfaction to him that he had endeavoured to keep his hands as clean as possible by refusing to gratify any private wish of his own by the smallest appointment. The elections over to the entire satisfaction of his own party, and the Catholic question, owing to the division among the Catholics themselves on the subject of the veto, shortly afterwards comfortably shelved for a season at least, Peel settled down to his work of administration. In this connexion the importance of the press was too great to be overlooked. The case of John Magee, the proprietor of the *Dublin Evening Post*, is well known and needs no comment; but in these contests Peel soon found, as he wrote to Croker, that it was much "easier to silence an enemy's battery than to establish one of your own." Every year government was accustomed, under cover of a proclamation fund, to spend £10,000 in subsidising friendly newspapers; but this was not sufficient for Peel. He had already tried his hand in light political contributions to the *Courier*, and shortly after his arrival in Dublin he had expressed to Lord Liverpool his hopes of putting the Irish papers on a "better footing." In this respect, however, he was not entirely successful; and the zeal of these inspired publications sometimes so far outran their discretion—as in the case of the *Dublin Journal*, which had inserted a gross forgery professing to be a protest of the Catholics against the Bill for their relief—as to elicit an angry rebuke from him for the inconvenience they caused him. Notwithstanding the excitement incidental to the agitation for Catholic Emancipation, the state of Ireland in 1814 was one of comparative tranquillity. Isolated acts of violence, due mainly to causes of a more or less permanent character, there no doubt were; and these

were, of course, magnified by alarmist magistrates and others into symptoms of a new rebellion. But Peel, while not altogether misled by the reports that reached him, was strongly impressed with the necessity of providing some more effectual method of repressing local disturbances than was afforded by the effete system of county constabulary in force. His Police Bill—a measure which, though not without its vicious side, as revealed at a later period by the reforms of Drummond, has probably done more than any other single Act for the cause of good government in Ireland—passed easily and almost without opposition through Parliament. But in Ireland the measure was denounced as wholly inadequate to the emergency; and Peel was forced, partly against his own will, and to the surprise of his colleagues, to revive the Insurrection Act which had expired in 1810. In order to secure its safe passage, a bogus conspiracy case was concocted by some subordinate government official; and, though the fraud was happily discovered in time, it gave Peel a much-needed lesson as to the value of official evidence. Still, while it is impossible to deny that the sobriquet of "Orange Peel" which attached itself to his name was not, so far as the general tone at any rate of his administration was concerned, altogether unmerited, one cannot help feeling that Peel, as he stands revealed in his private correspondence, was not simply as he was described—the spokesman of an intolerant faction; and that, despite his prejudices on the main question of the day, he did try to pursue an honest and impartial line of conduct. His attitude, of course, brought him into violent collision with O'Connell; but it speaks well for the sincerity of his motives that a resolution expressing the highest approbation of his administration, "with the single exception of his vote on the subject of Catholic Emancipation," could have been passed at a full meeting of the inhabitants of Carrick-on-Suir. Of his quarrel with O'Connell the less said the better. The documents connected with it fill several pages of the present volume; but the only one I have been able to read with any satisfaction is a letter to Peel from his brother-in-law, William Cockburn, afterwards Dean of York, imploring him not to let "such calamitous results be produced by the mere balance of a straw or the nice explanation of a word."

Already in 1815 Peel had expressed his earnest wish to be relieved of the Irish Secretaryship; and it was with an undisguised sense of relief that he quitted Ireland in the summer of 1818. His attitude on the question of Queen Caroline's treatment, co-operating with other causes, leading him to decline the post of President of the Board of Control with a seat in the Cabinet, he remained out of office till the resignation by Lord Sidmouth of the Home Secretaryship in December 1821 rendered it possible for Lord Liverpool to make him a more attractive offer, which he at once accepted. Meantime, however, he had not been idle, having in 1819 been appointed Chairman of the Currenny Committee, whose report embodied in the Act which bears his name

represents Peel's first great financial achievement. What slight weight he attached to the vote he had given in 1811 against Horner's proposal for the resumption of cash payments appears clearly from the following passage in a letter to his old tutor, Dr. Lloyd:

"I conceive my chief, perhaps my only, qualification for the office for which I have been selected by the Committee is that I have not prejudged the question, am committed to no opinion upon it, and shall be, therefore, at least disinterested in the result of our investigation."

The Report of the Bullion Committee of 1810 he found, as might have been expected, incontrovertible; but he was not so easily satisfied as to the expediency of returning to a system abandoned twenty-one years previously:

"*Revocare gradum, hic labor, hoc opus est.* . . . I believe the demonstration of the Bullion Report to be complete, still there are facts apparently at variance with their theory. If the demonstration is complete, this can only be so apparently. They are like the triangles that I used to bring to Bridge, and declare that the angles of those particular triangles amounted to more than two right angles. The answer in each case is the same. There is some error in the fact and in the triangle, not in the proof, which was as applicable to that fact and to that triangle as to any other."

In connexion with the monetary crisis in 1825-6, and the proposal, favoured by Mr. Baring, to establish a bimetallic standard, Mr. Parker prints some interesting correspondence between Peel and the Duke of Wellington, to which, however, I can here only refer the reader interested in such matters. Peel's laudable efforts to reform the criminal code on the lines laid down by Romilly and Mackintosh threw a lustre over his tenure of the Home Office, and gained for him a well-deserved popularity. Among those who hastened to offer him their congratulations on that occasion not the least notable was the Rev. Sydney Smith, who to his congratulations ventured to add some friendly advice on the subject of secondary punishments.

"I hope," he wrote, "you will consider the effects of Botany Bay as a punishment. A sentence of transportation to Botany Bay translated into common sense is this: 'Because you have committed this offence, the sentence of the Court is that you shall no longer be burdened with the support of your wife and family. You shall be immediately removed from a very bad climate and a country overburdened with people to one of the finest regions of the earth, where the demand for human labour is every hour increasing, and where it is highly probable you may ultimately regain your character and improve your future. The Court have been induced to pass this sentence upon you in consequence of the many aggravating circumstances of your case, and they hope your fate will be a warning to others.'"

R. DUNLOP.

The Poets and the Poetry of the Century.
Edited by Alfred H. Miles. Vols. 1 and 6.
(Hutchinson.)

AFTER saying that we opened these volumes with rather high expectations, we are unfortunately obliged to add that we have

closed them with feelings of considerable disappointment.

In his Preface Mr. Miles very truly says: "A work of this kind should be so impeccable that a student may turn to it for quotations as fearlessly as he turns to the original text. Otherwise half its value is lost." And he informs us that "no pains have been spared to render the text absolutely accurate." An editor who thus expressly claims for his work the distinction of being textually "impeccable" is a courageous man, but Mr. Miles has been hardly less rash than courageous. From some cause—apparently imperfect correction of the press—errors of a most regrettable kind have crept into his book. For example, in his selection from Blake he prints the last two lines of the "Introduction" to the "Songs of Innocence" thus:

"And I wrote my happy songs
Every child my joy to hear."

The last *my* should be *may*, and of course the error—a very obvious one—quite destroys the sense. A more ludicrous mistake disfigures a sonnet of Wordsworth's, in which Mr. Miles makes the poet allude to the English Channel as "a *pan* of waters." Of course it should be *span*. Then we have such slips as "Jeffery" for "Jeffrey," and, in a poem by Lord De Tabley, "roseness" for "rosiness," while on one page occur such spellings as "antient" and "relicks," although there is not elsewhere any disclosure of an intention to reproduce obsolete or eccentric orthography as a feature of the book. In a blank verse poem of Lord De Tabley's we find the following line:

"My dream was glory and their delight:"

but as we have not at hand the means of referring to the original source, we can only venture to express a strong suspicion that something here has gone wrong, as also in another ostensible line of blank verse which reads as follows:

"I'm sent among damsels at the board."

With regard to these two instances, however, we speak under correction, for the reason just given. But if we happen (appearances notwithstanding) to be wrong in this case, and Mr. Miles right, he has only himself to blame for our inclination to trust our own unverified suspicions when aroused by such palpable and indisputable errors as elsewhere appear.

Since writing the above, we have been looking at random here and there in Mr. Miles's two volumes, and have noted the following mistakes in the selection from Crabbe: "mortal" for "mortals," "tongue" for "tone," "show" for "shown," "noble" for "nobly," "illumined" for "illumed," and "free" for "flee"; in the selection from Hogg, "mountain" for "fountain"; in the selection from Mr. Robert Buchanan, "rape" for "reap." These are all pure errors of transcription, about which no sort of doubt can exist. It may be thought by some readers that we have devoted undue attention to matters of this kind; but the unusual pretensions to an absolutely "impeccable" text which Mr. Miles has put forward must plead our excuse. If, for his own future use, he desires to have chapter

and verse for the various items in our partial list of inaccuracies, he has only to signify his wish.

He tells us that in all cases where he has adopted readings other than those which were last approved by the poets themselves, the final versions will be found in his notes. Yet in printing, without any annotation, Hogg's song, "When the kye comes hame," he adopts, throughout, the reading, "When the kye *come* hame," which is certainly more grammatical—and, to our mind, we must say, preferable intrinsically—but is also certainly *not* the rendering last sanctioned by Hogg, if it ever had his sanction at all. The Ettrick Shepherd himself says:

"In the title and chorus of this favourite song I choose rather to violate a rule in grammar than a favourite Scottish phrase so common that, when it is altered into the proper way, every shepherd and shepherd's sweetheart account it nonsense. I was once singing it at a wedding with great glee the latter way ("When the kye came home") when a tailor, scratching his head, said it was a terrible affectit way that! I stood corrected, and have never sung it so again."

In the very important matter of punctuation, Mr. Miles's errors are simply innumerable. To record them all would occupy more space than we can afford, and would not be very lively reading either; but we have no right to make so serious a charge without bringing substantial and detailed proof of its correctness, so we shall confine ourselves to producing evidence under this head from a single section of Mr. Miles's book—the anthology from Wordsworth. The following is a stanza of "Expostulation and Reply"—

"One morning thus, by Esthwaite lake,
When life was sweet, I knew not why,
To me my good friend Matthew spake,
And thus I made reply :"

Mr. Miles, in printing this stanza, distorts the meaning by omitting the comma at the end of the second line; and in the following stanza from the same poem Mr. Miles similarly clouds the sense by substituting a comma for a semicolon at the end of the second line.

"Nor less I deem that there are Powers
Which of themselves our minds impress ;
That we can feed this mind of ours
In a wise passiveness."

In "The Sparrow's Nest" are the following lines :

"The Sparrow's dwelling, which, hard by
My father's house, in wet or dry, &c."

Mr. Miles introduces confusion by placing a comma after "hard by." In the well-known "She was a Phantom of Delight," the couplet,

"But all things else about her drawn
From May-time and the cheerful Dawn,"

is ruined, in Mr. Miles's book, by a semi-colon after "drawn." From the end of the first line of the fourteenth stanza of "Resolution and Independence" a comma is omitted, with injurious results, though the case is not so bad as the previous ones. In the sonnet, "Is it a reed that's shaken by the wind," a comma and a colon are omitted, at the end of lines 8 and 11 respectively, with disastrous effect in each instance. In the "Westminster Bridge" sonnet, at the end of line 8, a comma has

been substituted for a period, also with painful consequences; and in the noble sonnet, "After-thought," which concludes the Duddon series, the magnificent lines, "Enough, if something from our hands have power

To live, and act, and serve the future hour;" are printed with a comma after "power," which, although extraneous and slightly obstructive, is the least positively harmful of all the above-noted errors.

It is proper, and perhaps necessary, to remark here that this is no case of an editor having, with more or less show of reason, made his choice from a variety of punctuations discoverable in different editions of the poet's works. It is, indeed, just possible—we do not affirm the contrary—that one or two of these bad punctuations may occur in some edition of Wordsworth's writings. We greatly doubt it, however; and even if they do so occur, they are clearly blunders of the most detrimental kind, such as no capable editor of Wordsworth has reproduced, and which unquestionably were not permitted to disfigure any reprint issued under the poet's own supervision. Indeed, we feel morally certain that they are, one and all, neither more nor less than slips due to careless transcription; and they certainly constitute an irredeemable blot for which no possible excuse can be made. We cannot go on filling columns with a list of these minute though irritating inaccuracies; but—we say it with a full sense of the responsibility attaching to a statement which we nevertheless have not leisure circumstantially to illustrate—other parts of the book appear to be sown no less thickly with errors than the part to which attention has just been paid. And, of the two volumes under review, those portions which we have had any opportunity of testing at all bear a small proportion to the whole.

It is a relief to turn to other features of Mr. Miles's work. He himself contributes the prefaces to his selections from Blake, Crabbe, Rogers, Wordsworth, Bloomfield, and Scott; and he writes almost invariably well. We think he over-estimates Bloomfield (of whose "Farmer's Boy," by-the-way, we learn that "some twenty-six thousand copies are said to have been sold in less than three years"), and we are unable to share very enthusiastically his admiration of the line—

"The splendid raiment of the spring peeps forth." We have a stupid "Philistine" prejudice in favour of words used properly, and "raiment" can no more "peep" than it can botanise. But, as has been said, Mr. Miles usually writes very well; and he has the merit of appreciating just those kinds of excellence which are most apt in our day to be undervalued. His account of Crabbe, for instance, could hardly be bettered; and he says very truly that

"Crabbe was the first to give the lie to the false ideals of rustic happiness and virtue that pervaded the poetry of his predecessors; the first with iconoclastic hand to destroy the images of rural felicity and peace which had for so long deluded the ignorant and mocked the poor."

We fancy Coleridge may have had Crabbe in his mind when, in the "Ode to Georgiana

Duchess of Devonshire"—which, by the way, is somewhat regrettably absent from Mr. Miles's book—he alludes to poets of the opposite class, who

"in verse and music dress
Tales of rustic happiness.
Pernicious tales! insidious strains!
That steel the rich man's breast,
And mock the lot unblest,
The sordid vices and the abject pains,
Which ev'nmore must be
The doom of ignorance and penury!"

Mr. Miles very justly observes that,

"Crabbe was fortunate enough to gain the approval of both schools of contemporary criticism. His adoption of the old forms gained for him the friendship of the one, and his infusion of the new spirit excited for him the sympathy of the other."

Mr. Miles's selection from Crabbe seems to be everything that could be desired, which is more than we can say of the selection from Coleridge. For this latter Mr. Horace G. Groser apparently shares with the editor-in-chief his responsibility. The quantity of verse belonging to a very high class is, it will be generally admitted, not large in Coleridge; and there is no reason why a work on such a scale as Mr. Miles's should not have contained every really splendid thing that Coleridge wrote in verse, exclusive of drama. Yet it does not contain "The Garden of Boccaccio"; and while we may be wrong in thinking that "The Visit of the Gods" should have been given, we feel no fear of contradiction in saying that room should certainly have been found for "A Tombless Epitaph," in which occurs Coleridge's noblest passage of blank verse. What makes the omission of these fine pieces all the worse is the fact that some of Coleridge's comparative failures are included. We may here remark, incidentally, that we notice in "Christabel" a paragraph improperly broken into two. On a cursory examination, the selection from Wordsworth seems very well made. At all events, there is nothing in it which we could wish away; but we have not looked through it with a special view to determining its relative adequacy on the score of comprehensiveness. In the instances where Mr. Miles has adopted an early reading and relegated the later one to an appendix, he has on the whole decided wisely, but not, we think, always so. Take, for example, this stanza :

"Often as thy inward ear
Catches such rebounds, beware—
Listen, ponder, hold them dear :
For of God—of God they are."

Wordsworth afterwards altered the first two lines to

"Such rebounds our inward ear
Catches sometimes from afar,"

and to us this seems finer, though Mr. Miles has preferred the earlier version. We are, however, treading in the region of opinion here; and we do not affect to lay any stress upon our own view.

In vol. vi., published with vol. i., we are among our contemporaries, the selections ranging "from William Morris to Robert Buchanan." This sounds oddly to our ears—somewhat as if one should call the roll of English statesmen "from Disraeli to Gladstone"; but it appears

Mr. Morris was born in 1834 and Mr. Buchanan in 1841; and these two poets, with others born in the interval between those dates, yield the material of Mr. Miles's sixth volume. Mr. Addington Symonds writes in a wholly admirable manner about Mr. Roden Noel, and Mr. Cosmo Monkhouse pens a graceful estimate of the poetry of Mr. Richard Garnett. The editor himself writes with just appreciation of the delicate excellence which we associate with the name of Mr. Austin Dobson, and pays a well-deserved tribute to the great poetic ability of Lord De Tabley. Both here and elsewhere, however, in these "appreciations," we are irritated by an irrelevant trick of quoting laudatory notices from the periodical press of the day—the *Saturday Review*, the *Athenaeum*, &c. The public, outside the little ring of professed littérateurs, feel slightly amused by the spectacle of reviewers taking each other so solemnly. Mr. Walter Whyte contributes a preface to a very scanty selection from the work of Mr. Alfred Austin, and, oddly enough, ascribes to the lyrical pieces of that vigorous poet an Elizabethan flavour which is about as foreign to them as it could be. Another poet who is not too largely represented is Mr. Herman Charles Merivale. Mr. J. Ashcroft Noble writes restrainedly and sympathetically about David Gray and Mr. R. Buchanan; while Mr. Arthur Symons shows us that his fervid admiration of Mr. Swinburne does not betray him into idolatry.

With regard to one or two other prefatory notices in this volume we wish Mr. Miles had seen fit to exercise a little editorial supervision. The criticism of Mr. Wilfrid Blunt's poetry is diversified by allusions, in the most singular taste, to that gentleman's personal appearance—his "extraordinary good looks," as the critic, over whom in pure mercy the aegis of anonymity shall be thrown in these columns, expresses it. A sentence in another article by the same hand contains, among other curiosities, a stranded nominative case which waits inconsolably for the verb that never comes. In a living poet's work, we are told, "one feels the great handling of the chisel, but one's eye cannot rest satisfied with the mounting sweep of the unspent curve." A certain poem is described as "gentle cousin" to a certain other, and we learn that "each will doubtless felicitate the other on the relationship." We hear of music "sonorous with conviction," and metres which have the "vowelled turbulence of a deep strongly-flowing stream."

In the forthcoming instalments of this work it is to be hoped that Mr. Miles will avoid the repetition of such blemishes as detract so seriously from the value of the two volumes which lie before us.

WILLIAM WATSON.

Black America: a Study of the Ex-Slave and his Late Master. By W. Laird Clowes. (Cassell.)

As the Special Commissioner of *The Times*, Mr. Clowes visited the United States last year to study and report upon the latest phase of "the nigger question." This report—which was contained in a series of

letters to the journal named—is here reprinted with additions. It is a careful and impartial estimate of the situation. We may not acquiesce in all Mr. Clowes's conclusions, but manifestly they have been well and carefully weighed. His judgments are the judgments of a judge, and not of an advocate usurping the judge's seat. Mr. Clowes had no preconceived notions on the subject, or, at any rate, did not permit them to bias him. He looked the facts fairly in the face and allowed them to carry their own lesson. He has conversed, he says, without prejudice, "with whites and with blacks, with Republicans and with Democrats, with men who are in office and with men who are anxious to find themselves there;" and he has not consciously closed his ears "to any argument from any quarter." The result is a valuable contribution to this pressing question.

The position, briefly stated, is this:—As a result of the Civil War, negroes were formally recognised by Amendment XV. of the Constitution of the States as citizens. At the same time, in the districts where negroes were most numerous, the whites were subjected to certain disabilities on account of the part they had taken in the Rebellion. They thus found themselves in the unenviable position of being in subjection to the persons who had lately been their slaves. Had the latter been judicious, and capable of governing, the position would have been serious enough; but in the nature of things they were as unfitted as they well could be for their new responsibilities. Goods and chattels, with neither rights nor responsibilities, cannot be turned into men all at once, even by an Act of Congress. It is not clear that the new citizens were any worse than the old ones—any more greedy or less scrupulous; but the old ones had learned by experience that even men in office must restrain themselves. The newly enfranchised negroes had had no experience. They were like Dick Bultitude in *Vice Versa*, who, when the Garudâ stone had transformed him into a respectable city merchant, made toffee with his errand boy. His father's amusements may have been quite as trivial, but they were more seemly and, generally, less inconvenient. To add to the troubles of the negroes, the carpet-baggers made their appearance—rascals from the North who saw a chance of plunder. They posed as the negroes' friends, secured the chief offices of the Southern States, and dipped their hands freely into the treasury. The Government at Washington, not for the first time and not for the last, proved its incapacity to secure even a moderate degree of justice and order.

Mr. Clowes gives many instances of this misgovernment; and although the testimony is for the most part that of Democrats or Secessionists, it may be taken to prove at least a very great abuse of power on the part of the newly-made rulers. One of the worst cases was that of Franklin J. Moses, jun., Governor of South Carolina in 1872. He was reputed to spend 30,000 dollars to 40,000 dollars a year, with a salary of 3,500 dollars; and the taxation for State expenses rose to 2,000,000 dollars, against 400,000

dollars formerly required. "The total amount of the stationery bill of the House for the twenty years preceding 1861 averaged 400 dollars (£80) per annum," but for one year during the governorship of Moses it was £3200. After he fell from power this man developed into a common criminal, and was ultimately arrested for stealing overcoats from the hall of a house.

The ignorance of the negro, more than his cupidity, was responsible for this and much other scandalous misgovernment. He was the victim of such men as Moses. Not that he was himself admirable, being deficient in good principle and good policy alike. But while the rascally white man showed in his rascality what his developed nature amounted to, in the negro, with all his errors, were certain undeveloped possibilities of good. In 1864, and for many years after, the real nature of the negro could not be known. His qualities as a slave had been fully ascertained; his qualities in a condition of freedom were yet to be discovered. That he blundered so badly at first was not surprising and was no ground for any final condemnation.

Nevertheless his blunders, whatever the cause, were intolerable. They justified some kind of rebellion against the constituted authority, and such a rebellion—known as the "reconstruction" of the South—did take place. In a few years the rule of the negroes had been overturned, and the white men, if not legally, still none the less actually, were in power again. It does not seem, however, that they, with all the advantages of civilisation, had even yet learned wisdom. As the negroes had ruled in their blundering way for their own advantage, so now the whites, when their turn came—instead of showing what honourable government was and, accepting the changed conditions, trying to make the best of them—resumed their old tyranny. They were more judicious, no doubt; but not one whit more virtuous or, in the long run, more wise. The negroes might be crushed for a time; in the good old times of slavery they had been crushed, and, again, when "reconstruction" came, they seemed to collapse. But this could not always be so. The spirit of liberty had entered in and must grow more and more. Had the whites only seen it, they might have ruled so wisely that all future trouble would be averted. They did not see it. They were blinded, not only by lust of power, but still more by hatred of the race they had so long oppressed. To hate a man thoroughly you should have done him an injury; and surely the whites had done the negroes mortal injury. White-rule, as described by Mr. Clowes, is quite as disgraceful as the black-rule it had superseded. Every evil device for overriding the law, from falsifying voting papers and making voters drunk to the use of revolvers, was resorted to. There was no secret about the devices, because there was no sense of shame. "There is no conceivable scoundrelism," writes Mr. Clowes, "that is not, or has not, been practised in the South to neutralise the negro vote" (p. 85). The result was that the white minority in all the States not only gained the ascendancy, but left the black popula-

tion unrepresented and worse than uncared for.

This could not last for ever. The negroes by degrees began to realise their rights and to feel their strength. The best of them were conscious of the defects under which they laboured—defects of education and of a sense of moral responsibility. It may be true that the negro can never develop as far as the white man, that at his highest he is comparatively childish. The testimony on the point is contradictory. Perhaps here, as elsewhere, it is true that we cannot tell what the negro is capable of until he tries. Assuredly, in the quarter of a century which has elapsed since he had any chance of progress at all, he has moved forward wonderfully. And, be his highest reach what it may, it is higher than the reach of the lower order of white men. The tyranny of ignorant negroes succeeded the slave tyranny of the whites, and was in turn succeeded by the white tyranny, which still obtains. But since the downfall of negro rule in the South, the mental and moral condition of the negro has greatly changed; and when the day of reckoning comes—as come it must—the Southern white will have to render his account to a race very different from that which he reckoned with before. The present crisis is due to the blundering of the Southern white. He has neglected his opportunity.

The idea of the Southern white, says Mr. Clowes, seems to be that, though danger is ahead, it is too far ahead for him to trouble himself much about it. "I do not fear the negro," he says in effect, "I do not believe in his power of organisation; and, if he were to rise, we could crush him into resignation." So he will not mend his ways; and his unbelief will continue until the day when the negro, wearied of oppression, shall arise and prove his power. What he endured when he was a slave he will not always endure now that he is, or has the chance of being, a free man.

Of course "remedies" have been proposed. "Education" is one; but education, even in this country, has not ennobled the lower sections of society. It gives the capable a chance; to the incapable it is useless, and to the ill-disposed it is a weapon for mischief. It is too late to withdraw from the negro the nominal equality the law has given him, else it might be hoped that the white man, having reduced him to a state of dependence, might treat him more tolerantly; but, if it were practicable, this would be no true remedy. Intermarriage and the consequent unification of the races seems to be impossible for some centuries to come at least; and the problem will not wait for a solution until then. According to Mr. Clowes, the ideal solution is the abolition of the negro by sending him to Africa. That the race which has laboured for so many generations on American soil should be sent from what is now its native land to foreign parts, seems hardly just. But just or unjust, such a solution is not likely to be effected. For one thing, the numbers to be removed are too great. It is more possible that the negroes might be induced gradually to concentrate themselves in some portion of the States; but neither this nor

any other peaceable method is likely to be put into operation, for the reason given to Mr. Clowes by "one of the most distinguished of living American statesmen":—

"If my country should ever come to incurable disaster," he said, "it will be, I am convinced, because it is the incurable habit of my countrymen to cherish the belief that they are so much the special care of Providence that it would be superfluous on their part to take even simple and ordinary precautions for their own protection."

For this reason Mr. Clowes himself is not hopeful that his "ideal" or any other "remedy" will be adopted.

And it is idle to expect that white and negro will dwell peacefully side by side, each respecting the rights of the other, without attempting to intermingle. The race-hatred is too intense ever to be rooted out of the white Americans. The stories told by Mr. Clowes are of precisely the same order as those commonly told in the last days of slavery. The lowest type of white holds himself, and is held by other whites, to be immeasurably superior to the highest specimen of a negro. Mr. Clowes writes:—

"Throughout the South the social position of the man in whose veins negro blood courses is unalterably fixed from birth. The child may grow to be wise, to be wealthy, to be entrusted even with the responsibilities of office, but he always bears with him the visible marks of his origin, and those marks condemn him to remain for ever at the bottom of the social ladder. To incur this condemnation he need not be by any means black. A quarter, an eighth, may, a sixteenth of African blood is sufficient to deprive him of all chances of social equality with the white man. For the being with the hated taint there is positively no social mercy. A white man may be ignorant, vicious, and poor. For him, in spite of all, the door is ever kept open. But the black, or coloured man, no matter what his personal merits may be, is ruthlessly shut out. The white absolutely declines to associate with him on equal terms. A line has been drawn, and he who, from either side, crosses that line has to pay the penalty. If it be the negro who dares to cross, cruelty and violence chase him promptly back again, or kill him for his temerity. If it be the white, ostracism is the recognised penalty" (p. 87).

Even supposing all negroes could be banished from America, the question would still remain how to dispose of the Southern whites. Their disregard of law is developing. Italians are the latest victims of their murderous instincts. And the government at Washington can give no satisfactory assurances to the Italian government simply because in the South it is helpless against the prevailing and too long permitted and even encouraged lawlessness. Mr. Clowes asserts that

"if the racial crimes and outrages which are of daily occurrence in the Southern States were taking place in a semi-civilised part of Europe," and were "only half as well advertised as the events in Bulgaria were," "the public sentiment of Europe would be aroused, and reform secured even at the cost of war."

Such public sentiment, as to the negro at least, does not exist even in the North, where "Sambo" may indeed be a man, and as

such despised, but is certainly not recognised as a brother. The truth is, the long-continued slave-system, based as it was on a total disregard of human obligations and rights, has resulted in an arrested moral growth; and the roots of the present trouble lie not so much in negro inferiority as in this defect in the moral sentiment of the white population of the South.

Before the Civil War, Theodore Parker predicted that slavery "would go down in blood." Plenty of remedies were proposed in those days for the peaceful solution of that problem. One was not unlike the present "ideal" remedy advocated by Mr. Clowes and others. But a peaceful settlement was impossible then, as it is impossible now. How far short of a true settlement the Civil War was, we know. Not war, not even the American constitution, with or without Amendment XV., could liberate the negro. He is not free even yet. He has not in him the true spirit of freedom, or without him the requisite social conditions. But, although war and law could not make him free, they did him this service, that they opened up the way, so that he could seek liberty for himself. He is seeking it, and with more ability than might have been expected. His sense of freedom is growing; and by-and-by, when he feels his power, that fool's dream of the Southern whites—that they can afford to despise him and are able always to crush him—will be rudely broken, and the new tyranny, like the old, will go down in blood. That will not be a remedy. No remedy but time and what it brings is possible. But it will be a step onward.

WALTER LEWIN.

MEDIEVAL TREATISES ON ENGLISH HUSBANDRY.

Walter of Henley's Husbandry, together with an anonymous *Husbandry*, *Seneschalacie*, and *Robert Grosseteste's Rules*. Translations &c., by Elizabeth Lamond. Introduction by W. Cunningham, D.D. (Longmans.)

It is not always recognised how closely the land and its cultivation were bound up with the development of early institutions, with the possibilities of the progress of society, and of the social condition of those who, under the much abused feudal system, drew their livelihood from it.

A most important contribution to these studies in England is the issue by the Royal Historical Society of the four treatises which, from about the thirteenth to the sixteenth centuries, formed the chief written guidance on husbandry available to our forefathers.

"The general subject" of these tracts, says Dr. Cunningham, "is the management of estates; and in the management of an estate the successful working of the home-farm—under the superintendence of a bailiff, and by means of the services of the villains, with the assistance of hired labourers—was the chief element of success. They deal primarily with bailiff-farming . . . as it was organised in the thirteenth century;" containing "practical hints set forth by practical men to assist others in the management of their affairs."

The chief of these tracts, that by Walter

of Henley, treats of tillage, the care of animals, and other rural operations, and how the lord, himself supervising all, may thriftily manage his estate. The directions for obtaining an "extent" or survey of the property, for choosing servants and oversight of workers, are suggestive of something else besides husbandry—a connexion recognised by Sir A. Fitzherbert's printer, three centuries later, who, seeing how well the "Boke of Surveying" "agreeth with the argument of the other small bokes, as court baron, court hundred, and chartuary," printed them all together.

The second tract deals with "the way in which a man ought to direct bailiffs and provosts about rendering the account of a manor," entering into details of the cost of carts, seed, and payment of labourers, of the return from produce, the dairy and live stock, large and small. Not many MSS. of this are known; but of these few one is at Paris, incorporated with Walter's treatise, the contents of the two having been rearranged. This compound work was printed by Lacour in 1856 as one composition, under the title of "Traité inédit d'économie rurale."

The Seneschacie (our third tract) describes the duties and functions of the various manorial officers, the steward, bailiff, &c., including the lord himself, down to the waggoner and the dairy-maid. This tract, together with a larger proportion of Walter's, furnished much material to the compiler of Fleta for parts of chaps. lxxi.-lxxxviii. of his second book, showing of how much authority and value were these practical guides, whose date is thus indicated as not later than Edward I.

The Rules were made to help a great lady "to guard and govern her lands and house." They teach little of husbandry, but more of the management of produce and the rule of a household. They are full of social and domestic details; and it is with a curious sensation that we sit behind the old-world curtain and watch the ordering of the servants, the seating of the guests, the courtesy of the table, the stately behaviour of the mistress. Like the later Anglo-French "Manière de Langage" of the fourteenth century, published by M. Paul Meyer, all these treatises, but particularly the Rules, shed a reflex light of a most fascinating hue upon our early social life.

The most important, however, and the most permanently in use was Walter of Henley's work, of which the editors have examined and compared twenty-one MSS. (six of which are at Cambridge), besides indicating others. The text is printed from the Luffield MS. in the university library at Cambridge, as presenting the closest approach to the original form. A translation on which Miss Lamond has expended much loving care, renders all these tracts accessible to the many students for whom the old Anglo-French of the originals is a stumbling-block, while Dr. Cunningham prefixes a useful sketch of the economy of an estate in the thirteenth century.

One interesting sign of the vitality of the old English speech in the midst of the contemporary French, only glanced at by the editors, may be pointed out here,

viz., the quotation of proverbs in English. One of these,

"Wo that strechet forberre han his wytel [whittle] wyle reche
In þe straue his fet he mot streche,"

occurs in Walter's prologue, where a couple of French proverbs also come in. In one of the chapters of Fleta, which draws upon Walter of Henley (lib. ii. cap. 72), we find "quod Anglice dicitur, Ofte treste lokes maketh treue hynnen"; and all may be compared with several similar English utterances quoted by Nicole Bozon in his *Contes* a few years later.

LUCY TOULMIN SMITH.

NEW NOVELS.

There and Back. By George Macdonald. In 3 vols. (Kegan Paul & Co.)

Bell Barry. By Richard Ashe King. In 2 vols. (Chatto & Windus.)

The Laird o' Cockpen. By "Rita." In 3 vols. (White.)

Maisie Warden. By J. D. Hutcheson. (Alexander Gardner.)

The Weird of Deadly Hollow. By Bertram Mitford. (Sutton, Drowley & Co.)

A Little Irish Girl, &c. By Mrs. Hungerford. (Henry.)

The Cobbler of Cornikeranium. By Rev. A. N. Malan. (Sampson Low.)

The Children of the Fire Mountain. By T. B. Clegg. (Biggs.)

Always in the Way. By Thomas Jeans. (Trischler.)

THERE is such a strong family resemblance between Mr. George Macdonald's novels—at least those later novels which are compounds of piety, mystical theology, passion, strong speech, and strong action—that when an addition is made to the family, the only criticism that need be passed consists in saying if it is a credit or not. Granting, then, that Mr. Macdonald has a right to place his ideals of conduct and righteousness before his readers in the form of men and women who are always thinking aloud, even at the risk of occasionally boring them, it should be said at once that *There and Back* is one of the best books its author has recently published. There are strong incidents and strong characters in it, but not too many of them. Sir Wilton L'Estrange, the testy, selfish, sensual baronet, and Mrs. Wylder, the Australian wife of the squire, who has never disciplined her nature, takes morphia at home, and reads French novels in church, make a good pair; while Richard, the baronet blacksmithson, and Barbara, Mrs. Wylder's loveable daughter, make another. Lady Ann, the baronet's last wife, in spite of her limited intellectual horizon, is an excellent because natural sketch; and even the clergyman—Wingfold the rector—who, as the impersonation of the awful power of goodness is bound to figure in any work of Mr. Macdonald's—is not too much in evidence. Then the folks with whom Richard, Barbara, and Wingfold are naturally brought into association, and whom they influence—of course for good—are such as might be found in

ordinary life or ordinary fiction. In short, Mr. Macdonald has not published a more generally readable or enjoyable story than *There and Back*; and, although there are in it many passages full of religiosity and "philosophy" which are eminently skipable, they are so dotted over three volumes that the skipping of them is an easy matter.

Bell Barry is a provoking book. There is a great deal of farcical and almost Handy-Andyish Irish cleverness in it; but this almost spoils the plot, which is in reality serious nearly to tragedy. By himself, Bell Barry's father, the teetotal lecturer, supplies a good deal of fun, in spite of his being, or because he is, "a mere picture or shadow of a man—like all pedants—or rather a wooden figure, carved by other hands, with as much animation, mobility, and naturalness as the figure-head of a collier." He affords mirth to his audience and, through his very Hibernian servant, to the readers of this book, while he supplies Dick, the volatile Irish journalist and the moving spirit of the story, with any number of excuses for mischievous tricks. Occasionally, however, this sort of comedy jars with the main plot, which deals with the discovery of the murderer of Stewart Rivers's unworthy wife—a discovery that is as remarkable a piece of detective business as has figured in recent fiction. But, in spite of this, little fault can be found with *Bell Barry*, which is, in point of ability, very far superior to the average novel in which the average Irishman plays his pranks. The ultra-feminine reader, perhaps, will not see much in Stewart Rivers to recommend him to Bell Barry; but Bell herself is an admirable embodiment of courageous womanliness, as she shows in the scenes on board ship, where, on account of what looks like an elopement, she is the target for the slings and arrows of an enraged and uncharitable Mrs. Grundy.

In *The Laird o' Cockpen* the writer who styles herself "Rita" is good enough to take a tour in Scotland and even to express her horror of a Scotch Sunday. But while she has taken "*The Laird o' Cockpen*" for the title of her story, its spirit is the spirit of "Auld Robin Gray." It is true that the laird whom the half-Scotch half-English heroine marries, and even learns ultimately to love, is not quite so old as the successful rival of "Young Jamie;" but he makes up by social stiffness for any deficiency in years, and is a sufficient contrast to the vivacious Douglas Hay. If the reproduction of the "Auld Robin Gray" story were all the work that "Rita" had set for herself in her new book, it would hardly have been worth giving up three volumes to. But she makes Hay not only in love with the sensitive, impressionable heroine Athole, but also entangled by a siren, Dora Dunleath—the familiar "vision in pale amber silk, clinging in soft folds to the lissom slender figure"—and she brings on the scene and into the centre of the plot Huel Penryth, a strong Cornishman, whose life the siren has wrecked. She has thus abundance of material out of which to make a good story, and it may be allowed that she does make the most of it. The return of the laird from the dead after—very fortunately

Athole, as a widow, has rejected Douglas Hay, and so earned an encomium from Huel Penryth, is the only altogether commonplace incident in the best story that "Rita" has yet written. Scotch and English manners and religion are contrasted rather too often.

As a modern Scotch story, with a considerable amount of modern Scotch dialect in it, *Maisie Warden* undoubtedly deserves more than a word of cordial praise. Some of Maisie's characteristics seem English rather than Scotch; but on the whole she makes a fair present-day Mysie Happer, while her father, the miller, is a good specimen of the crusty Scotch father. It must be allowed, however, that there is not an adequate equivalent to Sir Piercie Shafton. Stephen Wingate who, for a time, seems likely to take the part, proves finally quite unequal to it. He shows himself indeed to be, in the English school-boy slang—of which, by-the-way, there is a considerable amount in this book—"an out-and-out dead," whose seems quite willing to get another person accused of murder, if not positively to commit murder himself. Stephen's rival, Alan Maitland, will hardly seem to lovers of love-stories to be quite spirited enough for such a girl as Maisie Warden to accept as a sweetheart; and probably Barbour, the miller's own favourite for the hand of his daughter, will be generally regarded as the superior of both Wingate and Maitland in all genuine manly qualities. The incidents of the story, although they are undoubtedly of the "stock" kind, are very well managed. Altogether, the writer of *Maisie Warden*, when he has mastered the art of condensation, will make a more than average novelist.

The Weird of Deadly Hollow is simply a supper of human horrors, served up with no literary sauce to speak of. Still, a big feed, even if only fit for a savage, is a big feed; and Mr. Bertram Mitford certainly provides it. Beginning with a wild domestic quarrel, which ends in what has all the appearance of a murder close to Earl's Court, he proceeds to South Africa and the gorges of the Rooi Ruggens Bergen; and there he excels the writers of all penny dreadfuls and of all shilling shockers. Not to speak of the Niekerk fratricide and its attendant tragedies, which are thrown in as it were gratis, he makes his hero commit bigamy, unintentionally it is true, but not the less really. Then the second wife is murdered under circumstances of almost unmentionable atrocity by a Bushman, and the Bushman is literally roasted to death by the infuriated husband. The first wife turns up, expressly to prove the bigamy, of course; and in the last page even she is seen contemplating being murdered a second time. It is only fair to Mr. Mitford to say that he has considerable powers of graphic description, though even in this department of art he is too much of an impressionist.

Mrs. Hungerford is seen at her simplest—one had almost said at her silliest—but not quite at her best, in the little volume of stories of which "A Little Irish Girl" is the longest. She requires more elbow room than is here allowed to do justice to the feminine flutterings, flirtations, and vacilla-

tions in which she revels. No doubt the "adventures" which give an excuse for some of the short stories that appear here are agreeably comic—such as "The Wrong Turning," in which a too typical young gentleman of the period by a natural mistake finds himself, and in his agitation leaves his watch, in the bedroom of a far too typical young lady. The end is one characteristic of Mrs. Hungerford. "'Was' (plucking nervously at the bottom of the coat)—'was I looking *very* dreadful?' 'Oh! darling heart! How could you look that?' cries he, straining her to his breast." A somewhat similar adventure, styled "Sans-culotte," is not quite so successfully managed. It suggests somehow that the scoundrel in it should either have attempted nothing at all, or have attempted a great deal more by way of injury to a rival than he actually accomplishes. All things considered, "A Little Irish Girl" is the brightest and best because most truly Irish of this collection; and that in spite of the fact that the provoking heroine does not know her own mind for forty minutes together, and acts in such a way as would have disgusted a man looking out for a fair amount of balance of judgment in the girl he contemplated making his wife. Still, Mrs. Hungerford never fails to be prettily piquant alike in style and in incident, and this volume will probably be enjoyed quite as much as anything she has ever written.

Mr. Malan communicates to the public in his preface the interesting information that he writes the stories which have secured him a considerable reading constituency among boys almost entirely between nine and eleven p.m. Evidently, however, inspiration is a variable quantity with him as it is with most other writers, for in *The Cobbler of Cornikeranium* he is certainly not up to his usual mark. It is too preposterously improbable, this story of the discovery by means of a dream of a treasure which enables Cobbler Joe Grabbler to set up in business as a farmer, and also to relieve the embarrassments of an impecunious, though pious and philanthropic, clergyman. Then county society—consisting of the usual elements, the squire, the doctor, the vicar, and the captain—is rather roughly sketched. Finally, the incident of Joe's capture of the brush has too slight a connection with the general plot. Yet *The Cobbler of Cornikeranium* is a cheery, wholesome book, that might well be put in the hands of a boy. The love-making between Joe and the farmer's daughter is very pretty of its kind. But there is far too little of it.

There is an air of special knowledge about *The Children of the Fire Mountain*; its author is evidently familiar with the South Seas, and with the infamies of the thinly-disguised slave trade there. It is not notable, however, for originality of plot. Rufus Morgan—or rather the *pseudo*-Rufus—is a commonplace scoundrel of the familiar buccaneer type; and the adventures of the children of the fire mountain, although sensational enough in their way, are such as might be manufactured by any Australian imitator of Mr. Rider Haggard. This book is good for

rendering a short railway journey tolerable. That is all that can be said for it.

Always in the Way is in effect the autobiography of a good-natured little man, who is in the habit of "getting in the way" whithersoever he goes, but who also has a knack of getting out of all his scrapes, and who, after proving a good genius to a brother—that, however, deserves such treatment—is finally settled in a village in the Bavarian Tyrol. There, indeed, he seems to be at last safe from all tormentors. This book is simply a bit of good, kindly fooling. Poor little Rummins's adventures in Scotland are especially well told.

WILLIAM WALLACE.

RECENT THEOLOGY.

A Commentary on St. Paul's Epistles to the Ephesians, Philippians, Colossians, and to Philemon. By Joseph Agar Beet. (Hodder & Stoughton.) To those who are acquainted with Mr. Beet's previous works, it will be enough to say that the present volume, on the third group of St. Paul's Epistles, is marked by the same high qualities of accurate scholarship and exegetical skill as distinguished those excellent commentaries. Mr. Beet writes expressly for two classes of readers—"for students of the Greek Testament and for intelligent readers of the English Bible"; and it is no doubt for the sake of the latter that he supplies a literal translation, which, however, will be fully appreciated only by the former. As his chief helpers he takes, "as before, Meyer and Hofmann among German, and Ellicott and Lightfoot among English commentators," but without sacrificing to any of them the independence of his own judgment. As an example of his ability as an expositor, we may refer particularly to his interpretation of the critical passage, Phil. ii. 6. In the introductory sections and in special notes and dissertations, Mr. Beet supplies all needful matter for the intelligent study of the Epistles of the imprisonment; but why does he persist in speaking of Paul's prison and of the damp walls of his dungeon, seeing that Paul, though in bonds, was nevertheless, according to the Acts, permitted to live in his own hired house? Of the Epistles before us, Mr. Beet considers that that to the Philippians, evidently written from Rome, was the earliest, and consequently that the others must have been written from Rome also. Their genuineness, he thinks, may be accepted "without a shadow of a doubt," on the ground "of their universal and confident reception throughout the Roman Empire, by friends and enemies, in the latter part of the second century, of their deep and broad and minute agreement with the thought and phraseology of Paul, and of their matchless, independent worth"—the errors at Colossae and the Gnosticism attacked in the Epistle being no obstacle. Mr. Beet does not supply an exhaustive discussion of this subject, which could not be looked for in a work of this compass; but his treatment of it is able and fair-minded, and his conclusion will meet the approval of the majority of Biblical students in this country. It may be pointed out to him, however, that, though Cerinthus was a contemporary of the apostle John (in his old age), it would not follow that his influence was abroad so early as the time of Paul.

Geschichte des Neutestamentlichen Kanons. Von Theodor Zahn. Zweiter Band: Urkunden und Belege zum ersten und dritten Band. Erste Hälfte.—Zweite Hälfte; I. Abtheilung. (Leipzig: Deichert.) In these two volumes, or

rather parts of one volume, the student has placed before him a rich fund of materials for the history of the New Testament canon; the first treats of the most important lists of the New Testament writings and other kindred matters; the second deals with Marcion's gospel and "Apostolicum," Tatian, Aphraates in comparison with the Peshito, spurious letters of Paul (the Epistle to the Laodiceans, &c.), and ends with the commencement of a section on the Apocryphal Gospels. More than one hundred pages are devoted to the Muratorian Canon, which Prof. Zahn has made the subject of a more minute and elaborate criticism than any previous writer. He supplies both an emended Latin text and a re-translation into Greek; but some of his conjectures, especially his attempt to foist in 1 Peter, and at the same time get rid of Peter's Apocalypse, are of questionable value. It is improbable, he argues, that the writer should have omitted Peter; but the same remark applies to James, and was he likely, after having disposed of the Epistles, to bring in 1 Peter as the very last of the authentic books in connexion with the Apocalypse of John? The inclusion of the Revelation of Peter as the last of the New Testament books in the Catalogus Claromontanus shows how little this emendation is warranted. The conjecture (adapted from Tregelles) of *τὸν Φλαύρον* after the mention of the Wisdom of Solomon, as the original which the writer erroneously translated *ab amicis*, as though he had read *τὸν φλαύρον*, is ingenious and plausible. As to the date and origin of the Canon, Prof. Zahn dissents from the usual judgment of critics. In the precision with which Pius is described as sitting on the cathedral chair of the church of the city of Rome, he sees rather evidence of a non-Roman, though still admitting a distinctly Western origin; and in the relation of the writer to Montanism a proof of a much later date than that generally assumed as implied in *μυρίμενος*, probably about 210. But perhaps Zahn's most important service to Biblical scholarship in the present instalment of his work is the attempted restoration of Marcion's text, so far as it varies from Tischendorf's *Editio VIII. critica major* (1869-1872). We cannot here go into details, but Prof. Zahn seems to have ground for his contention that previous restorers have erred from not giving Tertullian credit for being at least as good a Grecian as themselves: for example, in Luke xiv. 21, where Tertullian particularly emphasises *motus* as Marcion's reading for *ὑποθέσις*. His own restoration, with ample commentary supplying all the original authorities, will certainly be welcomed as an invaluable boon by Biblical students.

The Epistle to the Hebrews. With Notes. By C. J. Vaughan. (Macmillan.) The Epistle to the Hebrews has certainly received a great deal of attention of late, and it is indeed a remarkable coincidence that within the last seven years no less than four commentaries on this Epistle should have come from Cambridge, all by ex-fellows of the same college (Trinity) and former masters in the same school (Harrow). The Dean of Llandaff's little book, as he himself calls it, will not indeed compare in completeness any more than in bulk with Dr. Westcott's elaborate work published before his elevation to the episcopate; but it will not on that account be unwelcome to the student. For one thing, it contains no introduction, except so far as the short preface supplies the place of one. Here, indeed, Dr. Vaughan finds space to intimate his views on some of the leading questions proper to *Einführung*; and his remark on the impossibility of the Paul of the Romans and the Ephesians changing into the Paul of the Hebrews and then changing back again into the Paul of the Pastoral Epistles, makes an effective point. Dr. Vaughan does not pretend

to say who wrote the Hebrews; and, while admitting the suggestion of Apollos to be "a plausible guess," he considers the silence of antiquity to be unfavourable, if not fatal, to it. His notes on the text are particularly full on the phraseology of the Epistle, with ample illustrations from the Septuagint and the New Testament. In the *locus rexatus*, ix. 4, he adopts the explanation of *τὸν φλαύρον* usual with orthodox commentators, to which, however, there appears the decisive objection that it leaves the enumeration of the contents of the holy place as incomplete as before, with the added difficulty that the writer knew better. Dr. Vaughan's work, which is the result of thirty years' practical experience in preparing students for ordination, may be confidently taken as well adapted to the requirements of the young candidate for orders.

NOTES AND NEWS.

HENRIK IBSEN will, in all probability, visit England within the next few days, attracted, it is said, by the glowing accounts which have reached him of the acting of his last work "Hedda Gabler" at the Vaudeville.

PROF. SAYCE—if it be not premature again to style him so—hopes to be back in England by about the beginning of June. After coming down the Nile in his newly-bought dahabiah *Istar*, he made a short archaeological excursion in the Delta, and proposed to leave Alexandria on May 20.

THE annual Wykehamist dinner—at which, as we stated last week, Mr. S. R. Gardiner is to take the chair—will be held on Wednesday, June 17, at the Criterion. Among the stewards are Prof. S. R. Driver, of Oxford; and Mr. G. E. Buckle, editor of the *Times*. Old Wykehamists will be interested to know that, besides Mr. Holgate's Register of Commoners from 1836 to 1890, a collection of "Notions" has just been brought out by Mr. R. G. K. Wrench, who has spared no pains in tracing the etymology and dialectal usage of the words. Both of these books may be obtained from Mr. J. Wells, bookseller to Winchester College.

MRS. ALEXANDER IRELAND'S Memoir of Mrs. Carlyle is delayed, like so many other books of popular interest, until the American Copyright Act comes into force, in July.

MESSRS. MACMILLAN & CO. will shortly publish *Studies of the Gods in Greece at Certain Sanctuaries Recently Excavated*, by Mr. Louis Dyer, formerly assistant-professor in Harvard University. The book represents a course of lectures delivered by Mr. Dyer at the Lowell Institute, Boston, U.S.A.; but the material has undergone very thorough revision, and notes and appendixes have been added on special points. After an introductory chapter on Greek religion in general, Mr. Dyer deals successively with Demeter at Eleusis and Cnidus, Dionysus in Thrace and old Attica, Dionysus at Athens, The Gods at Eleusis, Aesculapius at Epidaurus and Athens, Aphrodite at Paphos, and Apollo at Delos.

MR. JOHN MURRAY announces a new book of travels by Mrs. Bishop (Miss Isabella Bird), entitled *Winters' Journeys in Persia and Kurdistan*, with a Summer in the Upper Karun Regions, and a Visit to the Rayah Nestorians. It will be illustrated with a map.

MESSRS. WILLIAM BLACKWOOD & SONS have in the press *The Earlier Religion of Israel*, being the Baird Lecture for 1888-89, by Dr. James Robertson, professor of oriental languages in the university of Glasgow.

MESSRS. JAMES R. OSGOOD, MCILVAINE & CO., of Albemarle-street, will be the English publishers of Mr. George Kennan's articles, reprinted from the *Century* with the original

illustrations, on "Siberia and the Russian Exile System."

THERE has been more delay than was anticipated in the preparation of the *Guide Book to Books*, owing to the peculiar difficulties of compiling a work of this nature; but it is now ready, and will be published by Mr. Henry Frowde in the course of two or three weeks. The number of books arranged alphabetically by subjects is about six thousand, which have been carefully selected by more than a hundred specialists, under the editorship of Mr. E. B. Sargent and Mr. Bernhard Whishaw. In addition to the titles of books, there are also given the prices, and in many cases brief descriptive notes.

MESSRS. LONGMANS have in the press a History of England for Pupil Teachers, by Mr. Osmund Airy, inspector of schools for Birmingham, and editor of the Lauderdale papers for the Camden Society.

The Mission of Christianity: a Modern Religious Enquiry, by Mr. Frank Ballard, is announced for immediate publication by Mr. Elliot Stock.

MR. HEINEMANN will publish next week a popular edition of Mr. Sidney Whitman's *Imperial Germany*, which brought the author complimentary letters not only from such authorities as Prof. Goldwin-Smith and Prof. Blackie, but also from Prince Bismarck and Count Moltke. The new edition is dedicated to Prince Bismarck.

MR. RICHARD JACKSON, of Leeds, will publish early in June an *Historical Guide to Yorkshire*, by Mr. William Wheater, with more than 200 illustrations from the pencil of Mr. J. Ayton Symington. There will also be a large-paper edition, bound in two volumes.

THE next volume of the Camelot series will be *Shorter Stories of Dickens*, with an introduction by Mr. Frank T. Marzials.

MR. WILLIAM HEINEMANN is to-day publishing a shilling edition of Mr. Buchanan's *The Moment After*, which relates the curious experiences of Maurizio Modena in the few moments during which he was suspended upon the gallows, before the rope broke and saved his life.

ANOTHER copy of the original edition of Browning's *Pauline* has just turned up, making eight copies now known to be extant. It is an uncut copy, some of the leaves being unopened, and is in the possession of Miss Millard of Teddington.

DR. A. C. MACKENZIE, principal of the Royal Academy of Music, will, on Thursday next, May 21, begin a course of four lectures at the Royal Institution on "The Orchestra considered in connexion with the Development of the Overture"; and Mr. A. H. Church, professor of chemistry in the Royal Academy of Arts, will, on Saturday, May 30, begin a course of three lectures on "The Scientific Study of Decorative Colour."

THE first annual meeting of the trustees after the passing of the recent Shakspeare Trust Act was held at the Town Hall, Stratford-upon-Avon, on May 5, Mr. C. E. Flower in the chair. The accounts for the year ending March 31 last showed that the receipts for the admission of visitors to the birthplace, the museum, and New Place reached the total of £857 15s., while the income from funded property amounted to £71 0s. 6d., which, with a £1 rent and £3 3s. fees for photographing the birthplace, brought the entire income to £932 18s. 6d. The annual expenditure for salaries, wages, and pension was £366, and the rates, taxes, repairs, fuel and other expenses being added, the whole disbursements came to £596 17s. 9d., leaving a very satisfactory balance. The number of people

who visited the birthplace during the year is estimated to be 22,017, which, as compared with the year ending in 1881, when the total was only 12,300, shows an ever-increasing interest in the memory of the poet.

WE are glad to see that Mr. Elliot Stock has received sufficient encouragement to issue a fourth volume of *Book-Prices Current*, which, as readers of the ACADEMY know, has now found a French imitator in M. Gausseron. It is needless to point out how the value of this work, to both librarians and bibliophiles, is greatly enhanced by being extended over a series. It happens that 1890 was not conspicuous for the quality of the collections dispersed. Undoubtedly the most notable sale was that of "a portion of the library" of Mr. Thomas Gaisford, whose 2218 books realised £9183. This high average of nearly four guineas each was caused by the presence of the four folios and several of the quartos of Shakspere, and some of the rarest of Blake's illustrations. In quantity, the first place must be given to the library of the late Sir Edward Sullivan, some time Lord Chancellor of Ireland, whose 6919 books sold at an average of £1 11s. 7d. But, as the editor, wearily remarks—

"the majority of sales were made up of lots which have been noted over and over again—which never were of great interest at any time, nor hardly worthy of fresh consideration now."

We must not conclude this brief notice without testifying, from not a little experience, to the extreme accuracy with which the index is compiled. We have never found it at fault.

WE are permitted to quote the quatrain which the Poet Laureate has prefixed to the edition of the fourteenth-century poem, *Pearl*, which has just been brought out by Mr. I. Gollance :

"We lost you—for how long a time—
True Pearl of our poetic prime !
We found you, and you gleam re-set
In Britain's lyric coronet."

THE Rev. Dr. Kinnis has written to us protesting against the general tone of the review of his book, *Graven in the Rock*, which appeared in the ACADEMY of last week. In particular, he states that he received the diploma of Ph.D. some thirty years ago from the University of Jena.

FORTHCOMING MAGAZINES.

The *National Review*, published since its foundation in 1883 by Messrs. W. H. Allen & Co., has been transferred to Mr. Edward Arnold, who will issue the June number at 18, Warwick-square, Paternoster-row.

THE June number of *Harper's Magazine*—the first to be published by Messrs. James R. Osgood, McIlvaine & Co.—will contain the opening chapters of Mr. du Maurier's first essay in fiction, "Peter Ibbetson," illustrated by the author; and also the first of a series of historical and descriptive articles on London by Mr. Walter Besant.

PAPERS of note in the June *Century* will be "Play and Work in the Alps," by Mr. and Mrs. Pennell, with illustrations by the former; and the continuation of "At the Court of the Czar," by Mr. George Dallas, of whom a portrait will appear as frontispiece.

THE novel to be published in the June number of *Lippincott's Magazine* will be "Gold of Praise," by Mr. George Parsons Lathrop.

A NEW serial story by Mr. J. E. Muddock, entitled "For Sweet Love's Sake," will be begun in *Tinsley's Magazine* for June; Mr. Hugh Clements will resume his "Weather Forecasts," in a series of six articles; and a

new feature will be Monthly Notes on Indoor and Outdoor Games.

MESSRS. GEORGE PHILIP & SON will issue, on June 15, the first number of the *Blue Peter*, a new illustrated monthly journal, devoted to ocean travel, price 3d.

THE following, which we quote from the New York *Critic* of May 2, is instructive as showing the character which the publication of "literature" in newspapers is assuming in the United States. Not one of the authors whose names are thus advertised can strictly be considered an American :

"To-morrow's publications in the newspapers of the McClure syndicate will include a paper by Prof. James Bryce on the international questions involved in the New Orleans lynching, Lord Wolseley's article on Gen. Sherman, and essays or fiction by Mr. Gladstone, Sir Morell Mackenzie, Miss Ellen Terry, Messrs. Stevenson, Haggard, Conan Doyle, and Marion Crawford."

UNIVERSITY JOTTINGS.

MR. JOHN WILLIS CLARK, formerly fellow of Trinity, has been elected to succeed the late Dr. Luard in the office of registrar at Cambridge, by a majority of 362 votes to 184 given to his competitor, Mr. C. E. Grant. Mr. Clark is best known as the editor—or rather joint-author—of Willis's *Architectural History of the University and Colleges of Cambridge*; and has at present in the press the Book of Observances of the Augustinian House of Barnwell, from MS. Harl. 3601 in the British Museum. The success of the long series of Greek plays at Cambridge has also been largely due to his energetic services as secretary to the committee from the first.

THE hebdomadal council at Oxford has appointed a committee to consider the drafting of a statute for the creation of a new degree of Doctor of Letters; and it is further suggested that the committee should take into consideration the institution of a parallel degree in science.

ANOTHER proposal that is gaining support at Oxford is the establishment of a new final honour school in English language and literature.

THE University of Cambridge has conferred the honorary degree of LL.D. upon Dr. W. C. Doane, Bishop of Albany, New York; and also the honorary degree of M.A. upon Mr. J. Y. Buchanan, university lecturer in geography.

THE office of high steward at Cambridge is rendered vacant by the death of the Earl of Powis, who was elected in 1863, in succession to Lord Lyndhurst. The election, which is vested in the members of the Senate, has been fixed for Tuesday, May 26. The names of the Earl of Derby and Lord Rayleigh are mentioned as probable candidates.

PROF. CHEYNE—whose recent indisposition was caused by nothing worse than an attack of influenza—was to deliver on May 13 and May 20 his two postponed public lectures upon "Critical Problems of the Second Part of Isaiah."

DR. CHARLES WALDSTEIN will deliver a public lecture at Cambridge, on Friday, May 29, upon "The newly discovered Tomb of Aristotle (?)," illustrated with lantern slides from photographs.

UNDER the auspices of the teachers' training syndicate, a course of six lectures is now being delivered at Cambridge by Prof. S. S. Laurie, of Edinburgh, on "Moral Education and Discipline." Single lectures will be given, later in the term, by Mr. J. G. Fitch, on "The Life and Work of Lancaster"; and by Mr. H. J. Mackinder, on "The Teaching of Geography."

THE Clerk Maxwell Scholarship, at Cambridge, for research in experimental physics, has been awarded to Mr. W. Cassie, of Trinity.

THE delegates of the common university fund at Oxford have nominated Mr. E. A. Minchin, of Keble, to be the first holder of the scholarship attached to the occupancy of a table at Dorn's marine laboratory at Naples.

THE candidates selected for membership of the Royal Society include an unusual number of men holding academical offices—the professor of botany at Glasgow, the professor of anatomy at Dublin, the lecturers in physics and in geology at Cambridge, the lecturer in physics and geology at Keble College, the mathematical lecturer at Queen's College, Oxford, and the assistant professor in physiology at University College, London.

MANSFIELD COLLEGE, Oxford, has received a legacy of £3000, under the will of the late P. S. MacIver, of Bristol. The preacher in the chapel next Sunday will be Prof. Flint, of Edinburgh.

AT the meeting of the Convocation of the University of London on Tuesday last, May 12, the draft supplemental charter—proposed with the aim of reconciling the existing system of examinations with the views of those who desire a teaching university in London—was rejected by the decisive majority of 461 votes to 197. The speakers adverse to the scheme included Mr. Bompas, Mr. R. H. Hutton, and Mrs. Scharlieb; those on the other side were Lord Herschell, Sir Richard Quain, and Dr. Pye Smith.

ORIGINAL VERSE.

EXPERIENCE.

In the sunny years of youth,
When we battled for the truth,
Daring danger, toil, and wrath,
Hope was flashing o'er our path.

When our eager youth at last
Into manhood's prime had past,
Still we dreamed that we were strong
To loose the world from sin and wrong.

Now the evening shadows play
On our strength's declining day;
Hope is dead, and well know we,
What has been must ever be.

A. H. S.

OBITUARY.

THOMAS HARE.

ON May 6 Thomas Hare passed away at the age of eighty-five.

When only twenty-one Mr. Hare wrote a pamphlet in support of the relaxation of the navigation laws, which, having been seen in MS. by Mr. Huskisson, was published by that statesman's desire; and in this he may be said to have struck one of the keynotes of his life, the opposition to all regulations interfering with the free activity of the individual, which was afterwards to be combined with the advocacy of all organisations that might give greater scope for such activity. He was first, however, to become known at the bar, to which he was called in 1833 by the Society of the Inner Temple, of which he was ultimately elected a bencher. Here, as reporter in the court successively presided over by Vice-Chancellors Wigram, Turner and Wood, he issued eleven volumes which hold their place among the most valued authorities on chancery law, both for the deserved reputation of those judges and for the convincing lucidity with which Mr. Hare condensed their oral judgments. In 1853, on the establishment of the Charity Commission, Mr. Hare left the

bar with the post of an inspector of charities, to which that of assistant commissioner was added much later. As an inspector in the early days of the Commission, he had to inquire into the charities throughout a large part of England, more especially into those of London, his reports on which were long afterwards printed in a collected form as vol. iii. of the Report of the Royal City Charities Commission, 1880.

In this occupation Mr. Hare's thoughts were led to one of the two subjects which engrossed his interest for more than thirty years. The one now referred to is the great results which might be effected for the good of the community, and especially of the working classes both in town and country, by a proper use of charity property, combined with improved local government, and, in the case of great cities, with a systematic organisation of their material structure. His ideas on this subject were the outcome of deep sympathy with the less fortunate, and of a vivid imagination delighting in pictures of general advancement. What London might become if such a character was common may be seen in *Usque ad Coelum*, a little tract full of great thoughts which he published in 1862, and which made an impression on some of the most earnest minds in the generation then rising. And there is no doubt that Mr. Hare is one of the chief of those to whom the great improvement is due which, within the last forty years, has taken place in the application of public endowments to the needs of modern England.

The other subject by which Mr. Hare is and will be most widely known is that of proportional representation. The limited and cumulative votes had been already proposed as means of avoiding the disfranchisement of local minorities, when Mr. Hare, in a pamphlet entitled *The Machinery of Representation* (1857), proposed the system of the quotient, or of the single transferable vote, not only as a more effectual means of accomplishing that object, but especially with the view of setting the voter free from all avoidable restraint in the choice of a candidate for whom to vote, and thus drawing out in the fullest manner whatever capacity for political thought might exist in the electorate. Indeed, so much did the subject present itself to him in this light that latterly he preferred the name "personal representation," as better indicating the close tie which he desired to see established between the thinking voter and the member in whom that voter should feel that he had obtained his truest political expression. The pamphlet was enlarged into the treatise on *The Election of Representatives, Parliamentary and Municipal*, commonly known as "Hare on Representation," which reached its fourth edition in 1873.

It is well known how warmly J. S. Mill hailed the invention of the single transferable vote, together with the ingenious machinery which Mr. Hare joined with it from the first, in order to reconcile the extension of the voter's choice to all candidates throughout the country with the continued existence of constituencies distinct for certain purposes. We may mention that, besides his published commendations, Mr. Mill said in a private letter that Mr. Hare had "raised up the cloud of gloom and uncertainty which hung over the futurity of representative government, and therefore of civilisation." At this time there was in the air, among thinkers of many countries, a revolt against hampering the majority in a nation with the condition of winning only through a sufficient number of local majorities, a condition which is often destructive of its very victory. In 1855, though the fact was unknown to Mr. Hare—and indeed in England—Mr. Andrae, the minister of Denmark, had also invented the system of the quotient, and procured its application, in the election of the

upper house, to single constituencies returning several members each. The enthusiasm and authority of Mr. Hare and Mr. Mill came as a great reinforcement to this movement. Students of scientific politics recognised the value of the single transferable vote in emancipating the elector far more completely than the limited or cumulative vote, at the same time that it protects him from the waste of voting power which often accompanies the latter. But the applications of political thought, having to follow the pace of the many and not that of the few, are usually a little behindhand; and the immediate result of the attention drawn to proportional representation was the adoption of either the limited or the cumulative vote in many countries for various purposes, notably of the latter in the State of Illinois for the election of the house of representatives, in the State of Pennsylvania for that of municipal bodies, and in England for that of School Boards, all which instances date from 1870. Now at last the system of the quotient has distinctly gained the upper hand in the schemes which are proposed for adoption, not indeed in the full measure of Mr. Hare's ideas, but chiefly in that of the *liste libre*, in which the transfer of the votes not required for the election of the first-named candidates is regulated by a grouping of the candidates, which however the electors are free to form for themselves. It seems probable that the impending revision of the Belgian constitution will find room for this system in some part of the national institutions.

Concurrently with the performance of his official duties, from which he retired a few years since, Mr. Hare was actively engaged in furthering his ideas, both philanthropic and on the subject of representation, and he was a familiar figure at gatherings with which those objects could be connected. In Transactions, especially those of the National Association for the Promotion of Social Science, and in pamphlets he contributed largely to the minor literature of his favourite subjects. Everywhere his marked ability and originality, his modest and winning manner, and, latterly, his venerable appearance, surrounded him with respect and affection. And his memory will live as that of a man who strove, and not without success, to leave the world considerably better than he found it.

J. WESTLAKE.

SOPHIA POOLE.

SOPHIA POOLE, who died last Wednesday week (May 6) at the great age of eighty-seven, deserves a record as a wise and unselfish helper of three generations of scholars.

She was the constant companion of her brother, Edward William Lane, the great orientalist, for forty years, until his death in 1876, and has since been the devoted friend of his widow. Her elder son, Edward Stanley Poole, to whose early training by his mother his after success was largely due, entered the Civil Service, and proved singularly efficient as chief clerk of the Department of Science and Art. Though his career was closed by his early death in 1867, he left evidence of his knowledge of Arabic art, while his surviving colleagues do not forget his justice and kindness. The younger son, Reginald Stuart Poole, Keeper of Coins in the British Museum, is equally indebted to his mother for his training; and his archaeological work is a proof of a directing influence to which he owed the power of heavy and sustained labour. On Stanley Poole's early death, his two sons passed under their grandmother's care. Both have distinguished themselves: the elder, Stanley Lane-Poole, by a brilliant literary career, springing from oriental studies, but carried on in wider fields; the younger, Reginald Lane-Poole, of

Balliol College, mainly by mediaeval learning of the highest order. In all these cases Lane's example must not be forgotten; but his leisure was small, and the larger share of early instruction came from his sister. While Mrs. Poole powerfully aided her near kin, she also formed and maintained friendships never broken but by death. Her literary work was not voluminous; but *The Englishwoman in Egypt* has survived as a true and simple picture of the women of the East as she saw them during her stay at Cairo from 1842 to 1849. To her family she has left the example of firm resolution, entire unselfishness, the love of learning, and a lifelong piety as simple as it was strong.

MAGAZINES AND REVIEWS.

The Antiquary has much improved of late, and the present number is a particularly good one. Mr. G. W. Thorpe's article, entitled "New Light on the Execution of Charles I.," is interesting as showing what a mine of historical information yet lies among the Civil War tracts in our great libraries. Mr. John Wright continues his "Out in the Forty-Five." There is, perhaps, little that is new therein; but it brings before the reader those old days when for the last time the dream of divine right was a force in politics in a far more life-like manner than the popular books from which we are wont to gather what we know of the last rising in favour of the Stuart line. Miss Margaret Stokes contributes an excellent paper on the impression of the hand of Saint Columbanus reported to exist at Bobio in the Apennines. The article contains much illustrative matter which will be of service to folklore students. Impressions of the hands and feet of persons reputed to have been holy exist nearly all over the world. There is an anonymous article on George Cruikshank which will repay the reader, but seems rather out of place in a journal devoted to archaeology. Mr. R. le Schonix contributes a useful paper on the Brighton Museum.

THE SHAKSPERE QUARTO FACSIMILE SERIES.

THE completion of this important series is certainly worthy of being recorded. Among recent aids to the Shakspere student pre-eminent rank has been assigned to it by Prof. Dowden. The merit of projecting the series is due to Dr. Furnivall, under whose general superintendence it has been carried on to completion. Eleven years have elapsed since the issue of the facsimiles of the 1603 and 1604 Quartos of *Hamlet*, both of which were edited by Dr. Furnivall himself. And now the whole series, numbering forty-three issues, has been placed in the hands of the student at the price of some thirteen pounds, a price very moderate indeed, when compared with the costly productions of Mr. Ashbee, and rendered possible only by the mechanical process of photo-lithography.

The concluding volume, which Mr. Quaritch is just issuing to subscribers, is *The True Tragedy*, photographed by Mr. C. Praetorius from the unique copy of the 1595 edition in the Bodleian Library. It is preceded by an Introduction written by Mr. T. Tyler. The chief interest of *The True Tragedy* results from its being the basis of the Third Part of Shakspere's "Henry VI." Miss Jane Lee, in her well-known paper in the New Shakspere Society's *Transactions* (1875-76), of which Mr. Tyler gives an abridgment, argued that Shakspere took no part in the composition of *The True Tragedy*. Mr. Tyler, on the other hand, maintains that, though Shakspere was not one of the original authors, the play has come to us in a form more

or less modified by him. According to Mr. Tyler, the line "Oh Tygers hart wrapt in a womans hide," which Greene, in the *Greatsworth of Wit*, parodied by the change of "womans" into "Players," was written by Shakspere, who, acting under instructions, had undertaken to make certain changes and modifications in the play—a proceeding which drew upon him the wrath of Greene and caused the latter to describe Shakspere as a "Johannès-fac-totum," or "Jack-of-all-trades." From a comparison of Greene's *Greatsworth* with Chettle's *Kind Harts Dreame*, Mr. Tyler makes some new suggestions with respect to the relations between Shakspere and Marlowe.

That there should be some inequalities in the execution both of the texts and the Introductions was inevitable; but, nevertheless, the series reflects much credit on Dr. Furnivall, on Messrs. Griggs and Praetorius, the photolithographers, and on Mr. Quaritch, who has furnished the funds which have rendered the completion of the undertaking possible.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- DAUDET, Alph. Robert Helmont. Paris: Dentu. 3 fr. 50 c.
DENKMAELE, antike. Hrsg. v. k. deutschen Archäolog. Institut. 1. Bd. 5. Hft. Berlin: Reimer. 40 M.
D'HAUSSONVILLE, le Comte. Madame de la Fayette. Paris: Hachette. 2 fr.
FÜRSTENAU, H. Das Grundrecht der Religionsfreiheit nach seiner geschichtlichen Entwicklung u. heutigen Geltung in Deutschland. Leipzig: Duncker & Humblot. 7 M. 20 Pf.
GÖSSGEN, C. Rousseau u. Basedow. Burg: Hopfer. 2 M.
HENRIET, Fr. Les campagnes d'un paysagiste. Paris: Renouard. 10 fr.
JOIGNEAUX, P. Souvenirs historiques. T. 1. Paris: Flammarion. 3 fr. 50 c.
LAUTNER, M. Wer ist Rembrandt? Grundlagen zu e. Neubau der holländ. Kunsts geschichte. Breslau: Kern. 11 M.

THEOLOGY.

- BACHMANN, J. Präparation u. Commentar zum Deuteronomijesaja. 2. Hft. Jesaja Kap. 49–58. 1 M. 20 Pf.
Präparationen zu den kleinen Propheten. 5. Hft. Jona u. Haggai. 80 Pf. Berlin: Mayer & Müller.
KLOEPFER, A. Der Brief an die Epheser, erläutert. Göttingen: Vandenhoeck. 4 M. 40 Pf.

HISTORY.

- AUVRAY, L. Les Registres de Grégoire IX. Fasc. II. Paris: Thorin. 10 fr. 20 c.
BAHRT, W. Geschichte der Reformation der Stadt Hannover. Hannover: Hahn. 2 M. 40 Pf.
BELOCH, G. Studi di storia antica. Fasc. I. Rome: Loescher. 6 fr.
BODEMANN, E. Aus den Briefen der Herzogin Elisabeth Charlotte v. Orleans an die Kurfürstin Sophie v. Hannover. Hannover: Hahn. 20 M.
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CORRESPONDENCE.

THE LITHUANIAN BIBLE OF 1660.

Oxford: May 7, 1891.

That the so-called Chylinsky Bible contained also the Gospels is evident from Adelung's *Mithridates* (II., p. 709), where he, or the late Prof. Vater, says that the Lord's Prayer which they give from an old altar at Vilno did not contain the doxology, which is therefore supplied by them from the 1660 London Bible; it is as follows: *Nes tawo ira Karalijste, ir Galijbe, ir Sslove, ant Amsju. Amen.*

However, the date of 1660 seems more than doubtful. In the first instance, W. Crowe in his *Elenchus Scriptorum, &c.* (1672, p. 22), does not mention any date. He says: "Bibl. S. Lingua Lithuanie a Samuele Boguslao Chylinsky, Lithuanico, trad. nescio an edita." On the margin, "Obiit hic in Anglia, 1668." On the other hand, the following entries in Kennet's *Register and Chronicle Ecclesiastical and Civil* (vol. i., London, 1727)—pointed out to me by my friends Mr. F. Madan and the Rev. W. D. Macray—do not admit 1660 as the date of the issue of Chylinsky's translation. We read on folio 697 as follows:

"Whitehall, May 21, 1662. In Council, upon hearing the Business between the Delegate of Lithuania and Chilnisky, who hath begun a Translation of the Bible in the Lithuanian language: It was ordered that Chilnisky should speedily send over a copy of all that he hath printed (being to the End of the *Psalm*) and all that part he hath written fair, to be viewed and corrected by the Churches, and so be returned to be printed. Also that the said Chilnisky should speedily transcribe the rest, and so from Time to Time send it over to the Churches to be corrected by them, and to do it within five or six Months at the farthest, and to have four Pounds the Month for his Entertainment in the mean Time: and Mr. Fenn the Treasurer of Lithuania, to pay six Pounds to Mr. Nathaniel Adams, at the desire of the Delegate."

Again, on p. 707 we find the following:

"Friday, June 6, Whitehall, Council-Board. Upon the several Petitions of Samuel Rogistans Chylinsky, the Translator of the Lithuanian Bible, and Evan Tyler Printer of the same: Ordered, that the Treasurers appointed for the Lithuanian Collection to pay to Evan Tyler, Printer of the said Bible, 76L 1s. 4d."

Consequently, the Lithuanian Bible was printed at Edinburgh, where Tyler worked and was in 1662 not printed further than the Psalms.

Dr. O. von Gebhardt, of the Royal Berlin Library, drew my attention to Wislocki's *Przewodnik Bibliograficzny* (1886–8, p. 159), where it is stated that the so-called Chylinsky Bible exists in the library of the Marienstifts-Gymnasium at Stettin. The book has no title-page; on the fly-leaf, however, the following MS. note is to be found written by a former owner, Andreas Müller:

"Biblia Lithuanica | Coepa quidem... | Londini 166. | sed | preveniente morte Autoris Samuel |

Bohuslai Chylinski a. 1688 [1668] non absoluta... Andreae Müllerri Greiffenhangii 1684."

This Bible consists of 383 ff. (but ff. 337–368 are missing), and extends to Job, chap. 6. In his *Oratio Dominica*, edited posthumously by Sebastian Gottfried Stark in 1703 (Berlin, 4to, p. 56), Müller has also the reference on the margin as follows: "Auctor. Wilk. n. 35. Conf. Bibl. Lituan. Lond. 1660," evidently copied from Ludeken, who seems to be the originator of the date 1660, which was probably copied by Le Long, and thus became a *fait accompli*.

Therefore, the Bible which Jöcher saw at Vilno and that of Stettin are both incomplete, and have not the New Testament. It is to be hoped that the copy which Adelung-Vater had at their disposal will turn up at Halle in the Waisenhaus Library. The compiler of the *Oratio Dominica*, B. Motte (London, 1700) (ACADEMY, No. 989, p. 370), evidently never saw the Lithuanian Bible of London, 1660, which does not exist, and took his date only from hearsay, for the prospectus of the book appeared in 1659. An autograph letter of Chylinsky written in Latin, dated February 7, 1659, addressed to Prof. Henry Wilkinson at the University of Oxford, in which he asks for some help, exists in MS. Tanner, 51 (fol. 40) in the Bodleian Library.

From this Tanner MS. I hope soon to give further information respecting the attempted completion of the work.

A. NEUBAUER.

P.S.—Mr. Naake's interesting letter confirms my statement, but Adelung's doxology still remains a riddle.

SIR THOMAS MORE'S TREATMENT OF HERETICS.

London: May 11, 1891.

My best acknowledgments are due to Mr. James Gairdner for the very prompt tender of his assistance to get Sir Thomas More and myself

"Powers

Eternal; such names mingled!"

out of our difficulties.

I fear that Mr. Gairdner's gamekeeper would be taken seriously, as I take More, and perhaps be as little surprised as offended—considering what comparative sentences for interference with game and mankind—the feathered creation and the two-legged animals differentiated by absence of feathers—he may have greeted approvingly from the bench at quarter sessions.

Shakspere in his play of "Henry VIII." shows More as Chancellor quite ready to fall in with a plot for the committal of Cranmer to the Tower and its natural consequences. The original second title of the play was "All is true"; and having found it in other respects the only trustworthy history of the reign, I cannot consent to do injustice to the poet out of tenderness even to a character, in many respects so admirable, as More. How far More, who admittedly "hated heresy with all his soul," was likely in doing "his utmost to suppress it" to restrict himself "to means strictly humane" has to be considered; and it is here I find myself bewildered, in conjunction with words of his own, to this effect:

"As soon as Tewkesbury heard that, he went from it again by-and-by, and that so far that finally he would not agree that before the day of doom there were either any saint in heaven or soul in purgatory or in hell either. Nor the right faith in the Sacrament would he not confess in nowise. For which things, and divers other horrible heresies, he was delivered at last unto secular hands and burned; as there was never wretch, I ween, better worthy."—*Sir Thomas More's Works*, p. 348, ed. 1557.

W. WATKISS LLOYD,

THE ANNEXED BOOK OF COMMON PRAYER.

Brighton: May 6, 1891.

In the ACADEMY of March 7 (p. 231) there is a paragraph on the publication, by the Queen's printers, of a facsimile of the original or "Annexed Book" of Common Prayer by a photographic process. As I am the only living man that can speak of this interesting book from nearly forty years intimate acquaintance with it, I trust you will permit me to correct two or three errors and misstatements that appear in your account and that have been perpetuated in other papers likely to mislead the public.

I deny that it has ever been lost or missing in the strict sense of the words. We have it recorded as perfectly safe in the early part of this century, as proved by a starred note in Ruffhead's folio edition of the Statutes (published, I think, in the year 1819 or 1820), occurring at the bottom of the page on which the Act of Uniformity (13 and 14 Car. II.) is set out. I saw it for the first time in 1844; it was shown to me by my superior officer, and he spoke of it as being quite familiar to him for some years previously. From 1844 to 1849 I saw it on at least eight or ten occasions. After that it was missing for nearly two years (and was eventually discovered and restored to light by myself), from being dropped over and wedged at the back of a high wooden press in the Jewel Tower about the year 1851 or 1852. I was about to restore it and join it to the Act as it originally had been; but I was directed to hand it to the Clerk of the Parliaments, who, after retaining it for some years, returned it to me in 1863. In 1861 the Acts were moved from the Jewel Tower to the Victoria Tower, under my personal direction and superintendence, when I again tied the Book and Act together and placed them in numerical order; No. 4, I believe, among the Acts of 13 and 14 Car. II. This arrangement only lasted a few months, when the Clerk of the Parliaments—in direct opposition to the Chief Clerk's strongly expressed opinion and wishes—ordered it to be handed to the Librarian, and in his custody it still remains.

In expressing my opinion I am sure it will be supported by all of those most competent to judge rightly; it is that the "Annexed Book" and the Act should at once be restored to their original positions, in which no doubt they were when the Act received the Royal Assent, and thus in future all chance of it being lost a second time will be avoided.

A RETIRED CIVIL SERVANT.

Our correspondent's name, which he has privately communicated to us, is sufficient evidence of his good faith. We may, however, remark that the statement in the ACADEMY was carefully worded: "it was at one time thought that the Book was lost." In the Preface of the publishers to the facsimile it is stated that

"The Annexed Book had been supposed to have been lost since the year 1819; it was, however, discovered in 1867. It had been preserved among the originals of the Acts of Parliament, which included the Act of Uniformity itself, but had been detached from the Act. When the Book was found it was placed, and has since remained, in the custody of the Librarian of the House of Lords."

In a preliminary Prospectus, issued by the publishers, the vicissitudes of the Book are thus given, "chiefly taken from James Parker's *Introduction to the Revisions of the Book of Common Prayer*."

"Some time after the year 1819 it appears to have been detached from the Act by a clergyman, who, for greater convenience of collation or perusal, cut the strings which bound the two together. For many years afterwards it seems to have been kept in the same press as the Act of Uniformity, but in

a different compartment of the press. In about the year 1840 or 1841, a gentleman applied to inspect the book, with the object of ascertaining the exact terms of the Fifth of November Service; and on search being made by the official having charge of Acts under the Clerk of the Parliaments, it was reported that the Book was not to be found. In 1867 the late Dean Stanley was anxious to ascertain for himself the truth of the statement which he had heard for many years, viz., that the book was lost, and that, therefore, although the Sealed Books which were copied from it had sufficient legal authority given to them by the Act, yet the authentic original was no longer accessible. It appeared, however, that the Book had remained in the Jewel Tower until 1864, when, during the removal of the Acts, it was, with other volumes of MSS., minutes, &c., handed over to the Chief Clerk, who locked it up in a closet in his room in the Palace of Westminster, and since that time it has been most jealously guarded."

ED. ACADEMY.

DARWIN'S WORKS IN AMERICA.

New York: May 1, 1891.

In the ACADEMY of April 4, under the heading of "Current Literature," we notice the following sentence: "It was otherwise with Darwin, not one of whose works, we believe, has ever been reprinted in America." You will pardon us if we express some surprise at this statement, inasmuch as we have been the authorised American publishers of Darwin's works since 1860. We have published, we believe, all his works; and we are happy to say that from every point of view the results have been gratifying to the author and to ourselves.

D. APPLETON & CO.

We are surprised to find the warmth of feeling that has been aroused in the United States by our innocent expression of what seems to be an erroneous belief. Even the usually courteous *Nation* (April 23) brands it as "the most amazing piece of literary news [sic] that we remember since"—never mind what.

The simple truth is we wrote from recollection of a letter (in the *Times*?) affirming that Darwin's *Origin of Species* had never been reprinted in the United States, and that all the American editions of that work had been issued from English plates. So far as we know, that allegation was not traversed at the time; nor has any of our censors expressly denied it now. Its truth would be consistent with what Messrs. Appleton write. But we are quite willing to admit that we were wrong, and more particularly wrong in extending our belief (without any justification) to all of Darwin's works. Nothing was further from our intention than to cast any imputation upon Darwin's authorised American publishers; nor can we yet see how our words (quoted above) are capable of conveying any such imputation.

On turning to the article "Darwinism" in the *Encyclopaedia Americana* (vol. ii., no date, but copyrighted in 1884) we find it stated that "numerous American editions [of *The Origin of Species*] had appeared before 1870"; while the references in that article are always made to "Am. ed.," which we assume to be that of Messrs. Appleton. Unfortunately, we are unable to compare the pages cited with the earlier English editions; they do not agree with the sixth and final edition (1872). In his Preface to that edition Darwin wrote: "The second American edition was from the English second, with a few of the additions given in the third." It would seem, therefore, that this, in part at least, must have been set up afresh in the United States.

ED. ACADEMY.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, May 17, 7.30 p.m. Ethical: "Liberty and Legislation," by Mr. B. Bosanquet.
 TUESDAY, May 19, 3 p.m. Royal Institution: "Four Periods of Stage History, I., Betterton," by Mr. W. Archer.
 WEDNESDAY, May 20, 8 p.m. Microscopical: "Illuminating Apparatus," by Mr. E. M. Nelson; "A New Cysticercus and the Taenia produced from it," by Mr. T. B. Rossiter.
 THURSDAY, May 21, 3 p.m. Royal Institution: "The Orchestra considered in connexion with the Development of the Overture," I., by Dr. A. C. Mackenzie.
 8 p.m. Chemical.
 8 p.m. Electrical Engineers.
 FRIDAY, May 22, 4 p.m. Botanic: "The Story of Plant-Life on the Globe," II., by Mr. W. Carruthers.
 9 p.m. Royal Institution: "The Molecular Process in Magnetic Induction," by Prof. J. A. Ewing.
 SATURDAY, May 23, 3 p.m. Royal Institution: "The Artificial Production of Cold," III., by Mr. H. G. Harris.
 3.45 p.m. Botanic: Fortnightly General Meeting.

SCIENCE.

The Nemean Odes of Pindar. With Introduction and Commentary by J. B. Bury. (Macmillan.)

It is a little surprising to hear, on unimpeachable authority, that there has been only one complete English commentary—that of Dr. Fennell—on Pindar since Donaldson's edition. Mr. Bury, intending apparently (see Pref., p. vi.) a complete edition, has begun upon the comparatively unfamiliar Nemeans; thence he intends to pass on to the Isthmians, and finally, if life and opportunity allow, to revert to the Olympian and Pythian Odes. In this great task—for the greatness of a task lies in its difficulty rather than in its length—he has "great allies": to wit, a strong enthusiasm for his original, considerable ingenuity in emendation, and a remarkably vigorous and poetical style in translation. Enthusiasm, ingenuity, and style—when combined with a considerable reputation for scholarship—form a good outfit, even if some of the defects of these high qualities are present. To us Mr. Bury appears at times too dogmatic: somewhat onesided in his estimate of Pindar's genius as exclusively bright, exultant, ever youthful; somewhat too much inclined to invent new horizons for words, to find clues and cues almost such as Mr. Donnelly might think into Shakspere, to translate every other paragraph for the joy of being able to do it well. None the less, he has written a most enjoyable and interesting commentary, and nearly succeeds in giving to the Nemean Odes the sort of glory which common opinion has denied to them, in comparison with the Olympians and the Pythians.

Of the first point—Mr. Bury's estimate of the gladness of Pindar's genius—the following extract, full of florid eloquence, from the Introduction (pp. xxxi.-ii.), may serve as an illustration:—

"Pindar might be described as the poet of the 'pride of life.' He consorted continually with the great of the earth, he moved among the strong and the beautiful, where none was 'sick or sorry,' he derived his inspiration from success, being himself too intellectually successful in realising his desire of perfection. Kingdom and victory, nobility and wealth, strength and comely limbs, ἀγλαίαι and ἐφροσύναι, inherit his palaces of music. The impression left on the mind, after reading the Odes of Victory, is that 'Lo, the kings of the earth are gathered and gone by together.' . . . A divinity crowned with flowers is a happy image for the spirit which presided over 'the delightful things in Hellas,' and illuminated Pindar's imagina-

tion. By the shores of the midland sea, not yet ‘dolorous,’ were raised, under a really benignant breath, palaces of music, shining afar, and statues of ivory and gold. Haggard forlorn faces, wizened forms did not haunt the soul, nor were there any yearnings to heavenward, Grace, which maketh the ways of men soft, being arbitress then with undivided right, and ‘crowned with flowers’ in those bright pagan borders. The spirit of man, bland but without effeminacy, dwelling, as it were, in a strong and beautiful body, had no thought of the faintness of old age, no foreboding of a day when it should leave the broken shell, naked, stark, pallid—as the Roman Emperor conceived the soul sundered from the body—and be swept along dreary ways into wild places and ‘devious coverts of dismay.’ . . . Pindar may well interest us as the most characteristic poet of that fortunate spirit.”

This is not, we venture to say, the view of Pindar that any one would take from reading him, who was not strongly predisposed to take it. There is, of course, “pride of life,” there are “kings of the earth,” in abundance, in Pindar: but no sadness? no sorrow? no thought of the faintness of old age? Passage after passage rises to the mind to protest against Mr. Bury’s estimate, which is as true, or as little true, as it would be of Sophocles or Aeschylus. We need not go back to the Olympians or the Pythians for an illustration; here, in the XIth Nemean, is proof enough (p. 222)—

εἰ δέ τις ὄλβιον ἔχων μορφὴ περιμείστεοι ἀλλαω,
ἐν τ' ἀδύλοισιν δριτείων ἐπέδειξεν βίαιον.
θιατὰ μεμάστω περιπτήλων μέλη,
καὶ τελευτὰν ἀπάντων γὰν ἐπιβεσσόμενος.

Is there no skull at the Pindaric banquet there? Mr. Bury sees enthusiastically, but partially: he “averts his ken from half of human fate”; but Pindar does not.

On the second point—Mr. Bury’s determination to find cue-words and undetected guides in the text—it would be necessary to quote many pages of his Introduction, many passages from his Commentary. There is no denying the extreme ingenuity with which he works out his theories; the difficulty in accepting them is partly that one can with difficulty believe Pindar to have been so methodical in thought as the theories imply. “He elaborated,” says Mr. Bury, “his poems to such a point that every phrase was calculated, and no word was admitted that did not ‘tell’ in the total effect.” Of this proposition Mr. Bury is peremptorily certain; yet it is one where not only does certainty walk in a vain shadow, but the general judgment, we imagine, of those who have read Pindar will be against him. But, as a specimen of Mr. Bury’s turn for emendation, nothing will do better than his dealing with *OI.* vi., l. 83 (Introd. p. xvii.). The famous

ἔδειν ἔχω τιν' ἐπὶ γλώσσῃ ἀκόντιον λιγυρᾶς,

in the context in which it occurs certainly presents very harsh features. Now see how imaginatively Mr. Bury clears it all up.

“A little consideration will show what word originally held the place usurped by ἀκόντιον. From ἔχω ἐπὶ γλώσσῃ it is evident that the writer had in his mind the proverbial βοῦν ἐπὶ γλώσσῃ, signifying silence; and as his meaning clearly is ‘I cannot be silent touching Metopa,’ we must infer that for the ox of muteness he substituted a singing creature, a bird. And to be

really suitable to the context, to harmonise with the presence of the sea and the rivers, the voice of a sea bird was required. ‘On my tongue I have (not an ox but) a certain fancy of a vocal seabird,’ &c. And this, I believe, was what Pindar wrote:

ἔδειν ἔχω τιν' ἐπὶ γλώσσῃ ἀκούστον λιγυρᾶς

The seabird that he chose was a kingfisher. And the idea is more than a mere metaphor; for the seabird, as it were, flies seaward and draws the minstrel after it to the ‘deep thundering’ ocean from the waters of Metopa and the Stymphalian lake, in Arcadia, thus symbolising the passage from Stymphalus to Syracuse, from home to home (*οἴκοθεν οἴκαδε*). Nor is the imagery mixed; for not the bird, but the imagination thereof, is said to be ἐπὶ γλώσσῃ.”

It is very ingenious; but most of us will refuse to hear the voice of the charmer, and will adopt the simpler view of Prof. Jebb, here courageously appended in a note. Similar ingenuity is constantly exhibited, e.g. in the conjecture (*Nem.* i. 66) of πόσεων, Aeolic for πίσεων, instead of δόμον; in *Nem.* iii., l. 82, that κραγέραι, besides its proper meaning, suggests also the rapacious birds of Akragas, which still appear on its coins: again, in the last line of *Nem.* i. (where the best MSS. read δόμον), the conjecture of Bergk, σταθμόν, is defended as being a felicitous final suggestion or reproduction of the opening words—ἀμπνευμα σεμνόν being echoed by σεμνὸν σταθμόν. But this seems fanciful in the highest degree. If δόμον really produced any difficulty, these guesses might be worth considering; but the sole objection to δόμον being the occurrence of δόμασι in the previous line, it is hard to see why MS. authority should yield to ingenious theories of echoes. Again, in *Nem.* iii., ll. 18 and 53 are dealt with on the same principle, and a fantastical over-meaning given to Νεμέα. More, perhaps, may be said for the conjecture οίρας, ventured by Mr. Bury in *Nem.* viii., l. 40. But, on the whole, we should say that Mr. Bury is better at making a plausible conjecture than at justifying it or proving its necessity; as an example see his note on *Nem.* x., l. 84, αῖτος.

Notwithstanding these defects, Mr. Bury has written a fascinating commentary; and his versions, as we have said, are always spirited and often excellent, though perhaps more numerous than is necessary. His quotations are not always quite accurate; e.g., in the note on ἀγλαόκηλπον (*Nem.* iii., l. 56, p. 56), the citation from Mr. Swinburne is incorrect, for “bosom” read “breast”; and the punctuation (p. 69) of the version given of *Nem.* iv., ll. 13-22, seems defective.

E. D. A. MORSHEAD.

CORRESPONDENCE.

SOME NOTES ON GODEFROY’S OLD-FRENCH DICTIONARY.

II.
Stanhoe Grange, Norfolk.

N.B.—The dagger (†) indicates that the word, word-form, or phrase, is not in Godefroy’s Dictionary. (See ACADEMY, April 11, p. 350.)

† *Calketrappe*, *kalk.*, *sf.* Caltrop, snare (mod. *chaussetrappe*):

“Auxint le maufee par ses cautieles nous mene de pechée en pechée, tant qe il nous eit en sa calke-

trappe encombré e des cordez de nos pechez demeyne enlacez.”

Contes Moral. de Nicole Bozon (ed. Toulmin Smith et P. Meyer), p. 185.

“Quaunt le venour est aperceu de un cierf grasse e fort . . . espye on soū haunt seit a soū recet, on le cierf se soleit reposer, e la va mettre prive-ment un kalketrappe, e la coevere.”

Ibid., p. 182.

“Nostre Seigneur . . . quant le deable nous ad guilee en sa kalketrappe menee, si nous voloms a lui crier e de sa merci lui prier, de la corde nous delivere.”—*Ibid.*, p. 186.

† *Camale*, *sm.* Camel, old form of *chameau*: “Vous escouez les wibetez e transglutez le camale.”—*Ibid.*, p. 34.

“Nous mettrons un campernole entour son col . . . e par ceo seroms de sa venue garniz.”

Ibid., p. 145.

† *Carfouke*, *Quarf.*, *sm.* Cross-roads, the English “Carfax” (see *New Eng. Dict.*, s.v.), Mod. Fr. *carrefour*:

“Deus compaignoñs estoient jadis, le un fol, l’autre sage, taill qe vyndrent un jour al carfonke de une veie. . . . Ces deus compaignoñs sont cors e alme; le quarfouke de la veie si est frances arbitrement prendre bien od mal.”

Ibid., pp. 51, 52.

Carmesin. Add † *Qermesin* (Arab. *karmesi*), *sm.* crimson dye, crimson cloth:

“En Baudas se labourent de moult de façons de draps de soie et a or; ce sont nasich et nac et quermesis et de mains autres draps de moult belle façon.”

Le Livre de Marco Polo (ed. M. G. Pauthier), chap. xxiv.

Cester, *vn.* To stumble; add example from *Nicole Bozon*, p. 151:

“Jeo vy un homme porter furmage près de un fontaigne, e lo homme cesta, e un furmage lui eschapa e chey en la foñtaigne.”

1. *Chacier*, *va.* To drive away; add † *Chaisir*:

“Hai me vos ke tant vos travilliez
C’ae marit, et de ci me chaisiez.”

Auf Franz. Rom und Past. (ed. Bartsch), p. 12.

Chicnaille, *sf.* Rabble, low people; add † *Kenaille*:

“Por ce est fols qui ne s’i garde,
Quant il sent que mort le travaille,
Qui trop se fie en la kenaille
Del suen garder.”

Guillaume le Maréchal (printed by P. Meyer in Romania, Tom. xi., p. 66).

† *Chiton*, *sm.*? Paul Meyer suggests that this word is derived from English *chit*, with the sense of young animal. It perhaps is intended to represent the English *kitten*, the Anglo-Norman text in which it occurs being full of similar words borrowed from the English:

“De ceux qu’avez nomee ne ay qe feare tant ne quant, qar le beof est trop hurtault e le chival trop regiwait et le leverer trop rechiniat, mès jeo moy present al sienget e al chiton et al cheveret.” Auxint font les grauntz seignours . . . touz se apuent ja al chiton, as fous qe suent lur folie e lur volente, e al senegeot qe lur fet bien rire de vanité, e al cheverot qe soit allicz a eux par parentee.”

Contes Moral. de Nicole Bozon (ed. Toulmin Smith et P. Meyer), pp. 78, 79.

Commandie, *sf.* Command, power; add † *Comendie*:

“Bien eust lors sa besongne fornie,
Tote la terre fust en sa commandie.”

Lymeri de Narbonne (ed. Louis Demaison), vv. 107, 108.

Command, *sm.* Command, will; add phrase † *venir a command a* (impers.), “to be the will, the pleasure of”:

“Diex, dist il, ‘Sire, vrais peres omnipotent . . . Secor mon oncle, se toi vient a command.’”

Aliscans (ed. Guessard et Montaignon), vv. 425, 428.

† *Condemner*, *va.* In special sense, to bind, confine:

“Super lis piez ne pod ester,
Que toz los at il condamnets.”

Vie de St. Leger, st. xxviii.

[†] *Contrempres*, sm. Offensive ally, confederate :
" Molt volt en escrit avoir
Cels qui erent ses contrempres
Et qu'en eüst les nons apris."

Guillaume le Maréchal (in Romania, Tom. xi., p. 65).

[†] 3. *Copel, cupel*, sm. Top; the sense in quotation below seems to be "scalp," if *corone* here mean "tonsure": perhaps the latter refers to the archbishop's mitre, in which case the meaning would be simply "the top of the mitre":
" Enz el chief de l'espee grant colp li vait duner,
Si que de la corone le cupel enporta,
E la hure abati e grannent entama."
Garnier de Pont Sainte Maxence: Vie de St. Thomas (ed. Hippéau), vv. 5495-7.

Corn, cor, sm. Add expression *cor del escu*, meaning corner (?) or boss (?) of shield :
" Li valles au cor del escu (var. au pié del escu)
Le prent."

Perceval le Gallois (ed. Potvin), vv. 1125-6.

2. *Coroneor*. Add [†] *Coronner*:
" Et volume qe si nul homme soit trové occys . . .
qe hom face le Coronner hastivement venir."

Britton, English Laws (ed. Nichols), § 4.

[†] *Cout, sm.* Whetstone :
" Mynieres de albastre, mynieres de marbre noir et blanc, mynieres de coutz (var. couetz) de raseurs."

Debat des Heraulz d'Armes de France et d'Angleterre (ed. Pannier), p. 36.

Cruel, adj. Add [†] *Cruyer*:
" Li tres cruyeres porseures fut subitemment muez en tres feaule pricheor. . . . En ses mains furent atrovecies les lettres de sa tres cruyer legacion."

Quatre Livres des Rois, avec Choix de Sermons de Saint Bernard (ed. Le Roux de Lincy), pp. 551-555.

[†] *Culcheür*. In the phrase *ure culcheür*, bedtime :
" Mes anceis que venist dreit ure culcheür (var. ure de c.)."

Li vint tele novele dunt il out grant honour."
Chronique de Jordan Fantosme (ed. Francisque-Michel), vv. 1954-5.

In the *Roman de Brut* a similar phrase occurs, which is printed by Le Roux de Lincy as under :

" A nuit, fait-il, à cele ore
Que l'on apele *cole ore*" (vv. 385-6).

It would probably be more correct to print *ore . . . coleore*, the phrase being apparently identical with the *ure culcheür* of Fantosme. The awkward rime *ore-ore* (both times in the same sense) would in this way be obviated.

PAGET TOYNBEE.

SCIENCE NOTES.

THE Philosophical Society of Berlin offers a prize of 1000 marks (£50) for the best essay on the relation of philosophy to the empirical science of nature. The essays may be written in German, French, English, or Latin, and must be sent in before April 1, 1893.

THE late M. Cahours has bequeathed to the Académie des Sciences, of which he was himself a member, the sum of 100,000 francs (£4000) for the following purpose :

" I desire that the interest of this sum may be distributed every year by way of encouragement among young men who have made themselves known by some interesting works, and more particularly by chemical researches. I express further the formal desire that this choice should fall, so far as possible, on men without fortune not having salaried offices, and who, from the want of a sufficient situation, would find themselves without the possibility of following up their researches. These pecuniary encouragements ought to be given during several years to the same young men, if the Commission thinks that their productions have a value which permits such a favour. Nevertheless, in order that the largest number of young workers may participate in the legacy, I desire that the encouragements may

cease when those who have enjoyed them obtain sufficiently remunerative positions."

Our Canine Companions in Health and Disease. By J. Woodroffe Hill. (Sonnenschein.) Had Mr. Hill not indulged in a preliminary chapter on dogs in general, in which a tendency for fine writing has proved his bane, this excellent book might have been unreservedly commended. But what shall be said of such sentences as "those individuals who scoff at devotion, but too often hypercriticise it for outward show"? or of "reasoning actions being reflex, automatic, emotional, or spontaneous"? Much more in the same vein might be quoted, but it is pleasanter to pass over the first twenty pages. Then it may be affirmed that no lover of dogs ought to be without the book. Dogs' diseases and the drugs which form the remedies are alphabetically and lucidly treated; and a second part of the book deals with a subject on which little is known save by experts, viz., the exact list of good points which each kind of dog should possess, and the number of marks assigned to each at dog-shows. All this is concisely and carefully handled, together with a useful appendix on dog-law. The author pours contempt upon the use of the muzzle. Of whatever description this may be, he deems it "an instrument of torture, and its application is only excusable under the most exceptional circumstances." The practice of giving dogs arsenic to get them into condition he absolutely condemns. By an amusing Americanism, he speaks of dogs, and not their teeth, as "canines."

MEETINGS OF SOCIETIES.

ARISTOTELIAN SOCIETY.—(Monday, May 4.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—A paper was read by the Rev. H. Rashdall on "The Principle of Authority in its relation to Ethics." The paper started with a criticism of Rational Utilitarianism as expounded in Prof. Sidgwick's *Methods of Ethics*. Accepting his three axioms of Prudence, Rational Benevolence, and Equity, the reader dissented from his hedonistic interpretation of Ultimate Good. Even on Prof. Sidgwick's own premises Benevolence ought to be included in the conception of the Good which it is right to promote for others; but there are other elements must be recognised in the supreme *eubouonia* if Utilitarianism is to be reconciled with the parts of our moral consciousness, e.g., Truth and Purity. This modification of the utilitarian criterion involves practically the admission of intuitions though not as to the morality of particular arts, but as to the value of ultimate ends. But these intuitions are not equally strong in all persons, and in some are very weak or even non-existent. The average man takes them on authority, though more or less confirmed by his own weaker moral intuitions, and few men, even the *φρόνιμοι*, are wholly independent of the judgment of other *φρόνιμοι*. The authority, however, must be accepted on moral grounds. The man concludes that the judgments of those whose general moral principles and character command themselves to his moral consciousness are likely to be right even where his own intuitions are weak or defective. This admission supplies a basis for the ascription to Jesus Christ of moral authority which to those who admit his sinlessness or perfection must amount to moral infallibility—an admission which by itself approximates to the admission of a divine sonship. It also supplies a basis for the recognition of an authority, though not an infallible authority, in the Church. The value of this authority in ethical matters is much higher than in pure theology. An ideal Church would be an organ for the expression of the highest ethical consciousness. No Church has ever been more than an approximation to this ideal, but, with all reserves, actual Churches have assisted to give expression to this diffused Christian consciousness by which the received moral code has been largely determined.—The paper was followed by a discussion.

NEW SHAKSPERE.—(Friday, May 8.)

DR. F. J. FURNIVALL in the chair.—A paper on "The Character of Hamlet," by Mr. Dorchester, professor of English literature and of political economy at Boston University, U.S.A., was read by Mr. R. G. Moulton. While Shakspere was at his greatest in delineation of character, and of character which belonged to our common humanity, in some of his dramas, the characters, like a wreath of flowers, divided our interest; in others, as in "Lear" and "Hamlet," the interest centres in one overpowering character. A careful analysis of Hamlet's character was therefore a first necessity to the understanding of the play. The first element which went to the making of his character was heredity. The powerful nature of his father had to be considered, as well as his being of Teutonic race, with its exaltations, carousals, corresponding fits of depression, and generally melancholic temperament. It loves generalisation and speculation. So Hamlet is always for the essentials; Laertes, his contrast, is satisfied with appearances. Laertes had had no intellectual training; Hamlet has to transmute every feeling into thought; he cannot rest satisfied in the feeling alone, like Romeo. Disinclined to action, he remains the student and amateur. This is interesting, because we know Shakspere to have thought little of reflection unless translated into action: he found his type of the perfect man according to Gervinus, in the man of action, Henry V. Hamlet, on the other hand, was like Amiel, and the source of disturbance in his nature was over-reflection, and the want of the instant radiation of thought into action. While the ordinary view considered Hamlet's plain duty to be the avenging of his father, and his failing to do so an evasion of his duty, Prof. Dorchester considered that it was his high conscience, loftier than that of his fellows, which resisted the murderous suggestions of the ghost, and, steadfast in opposition, combated his lower carnal nature and its cry for blood. Next, we had to consider the circumstances of his life; the influence of a great sorrow, the absence of even the solace of constant employment. Then, the strong carnal nature of the man, with his will and intellect in opposition to it. What was it that held his lower nature in check, and restrained the impulse for vengeance? He was no coward. It was his intellect, and conscience, and moral sensibility, which could not view the killing of Claudius in the light of a duty. Even when he eventually kills him, it is in a moment of exasperation. There is little of Hamlet in that last scene of slaughter; he is more like Laertes when first hearing of his father's death. In his speech to Horatio, Hamlet reveals his ideal of character, and this throws light upon his own. Fortinbras the strong man, saviour of Denmark, fitly closes the play.—In the discussion which followed, the chairman felt bound to differ with Prof. Dorchester in his view of what Hamlet's duty was in the play. It was not, he held, Hamlet's carnal sense that called to him to kill Claudius, but his sense of what was just and right. And the question was, was the power that restrained him doing this, his intellect, or the weakness of his nature? Or was his intellect made an excuse for weakness of will? Hamlet shirked his duty constantly. To murder, as such, he had no objection. He sent his companions to death without remorse, when he found they were treacherous to him, and the death of Polonius was taken as a light matter. His intellect only served to furnish excuses for not carrying out a task he disliked.—Dr. Bierfreund objected to the theory that there was anything especially German about Hamlet: this was only an instance of the appropriation of that race who had already assigned to themselves Shakspere and Thorwaldsen. England only could produce the type, because only in England could men afford to be idle. Other members who followed mostly agreed with the chairman in his view.—Mr. Moulton, replying for Prof. Dorchester, whose points he agreed with throughout, thought there had been a confusion between what was Hamlet's duty and what Hamlet thought to be his duty. In moments of passion, we often think that what it urges us to is our plain duty. The point of the paper was, that Hamlet's passion suggested revenge, his moral nature checked it. It was especially noticeable that it is only up to the point of the play scene that Hamlet hesitates; from that

moment, once his suspicions are confirmed, his duty is perfectly clear, and he never hesitated again. But from that moment circumstances conspire to thwart and hinder him.

FINE ART.

THE ROYAL ACADEMY.

II.

IT is strange that Mr. Calderon, having with a certain amount of audacity, chosen for the subject of a large canvas "St. Elizabeth of Hungary's Great Act of Renunciation," should have treated it with a meanness and a timidity which almost render prurient what might have been powerfully dramatic. The royal saint kneels here, as naked as her mother Eve, on the stone steps of the altar, and, in the presence of her confessor and of certain monks and nuns, renounces all the pomps and vanities of this world. But the gentle queen is little more than a feebly-drawn lay figure, wanting in distinctiveness alike of form and of expression; while nowhere is the dramatic situation at all adequately expressed. Such a theme demands, indeed, the lurid romanticism, the Hugo-esque contrasts, in which a Jean-Paul Laurens revels. Moreover, it would appear that Mr. Calderon's conception of the scene rests upon a misapprehension, and that Hungary's queen by no means played the Lady Godiva, but merely, while performing her act of renunciation, put off her outer and more splendid garments, and with them the insignia of royalty.

It is painful to be compelled to note the very notable decadence betrayed by the work of the veteran Sir John Gilbert, who, when his medium is water-colour, still shows a measure of the old skill and of the peculiar conventional romanticism which he has inherited from Cattermole. His large "Don Quixote discourses upon Arms and Letters" is a complete failure, lacking from a technical point of view both certainty of execution, colour, and relief, and making up for these defects by no genuine humour.

We can find nothing new to say about Mr. Gow's "After Langside: Queen Mary's Farewell to Scotland," one of this painter's usual anecdotic, rather than truly and passionately romantic performances, remarkable for skill of draughtsmanship, in the French rather than the English mode, but for no pictorial strength or unity of impression.

Mr. Val. Prinsep has in his page from Byzantine history, "The Emperor Theophilus chooses his Wife, A.D. 829," done unusually well, getting rid of a good deal of that leatheriness and opacity which usually disfigures his flesh-painting, and producing an *ensemble* of considerable brilliancy of aspect, if otherwise of no great significance. The costumes of these richly-clad damsels assembled in a splendid hall adorned with Byzantine gold mosaics, in order that the youthful emperor may among them make his choice of a consort, do not strike us as specially accurate from an archaeological point of view; but at any rate their draperies make, with the gorgeous vestments of the Porphyrogenitus, brilliant and pleasing harmonies.

Mr. Hubert Herkomer's huge piece of *genre* "On Strike" is the melodramatic and almost transpontine rendering of an episode suggested by the late revolts of the trades unionists. A hulking workman of threatening aspect fronts the spectator, unmoved by the mute entreaty of the wife who clasps him from behind, while the white faces of starveling children peep out from the half gloom of a doorway. The sentiment is of the class we have often had occasion to note in dealing with Mr. Herkomer's paraphrases of popular life; that is, studied, we

should say, from the theatre, with a view to obvious effect, rather than direct from nature, with a view to truth. The modelling, too, with a superficial appearance of breadth, is of an unsatisfactory emptiness too characteristic of this popular painter, which makes itself still more disagreeably apparent in his numerous portraits.

Though among the many visitors to the Academy hot controversy will no doubt rage with respect to Mr. J. S. Sargent's "La Carmencita," and some may pronounce it as unlovely as others will find it entrancingly interesting, there can be little doubt that to the painter and the true amateur it will assert itself as emphatically the picture of the year, leaving its deep impress on the memory as surely nothing else does. It is a simple yet passionate presentiment of a black-haired, audacious Spanish dancer, wearing a splendid national costume of yellow satin, with a charmingly-arranged scarf of the same colour, and a flower of pale primrose in her raven-hued locks. The handsome face frankly exhibits the white and red of the theatre; the lips have that painted scarlet so attractive to the modern French poets; the lean arm and hand—for one only is seen—is full of life; and the little Andalusian feet, though in perfect repose, literally bite the ground. The execution, if slight, has the masterly breadth obtained by a long study of Velasquez, in imitation of whom the sloping floor is depicted as a grey space without defined limits. "La Carmencita" is undoubtedly a creation sprung from the artificial soil of the expiring century, a veritable "Fleur du Mal," such as would have delighted Baudelaire himself; but it would be impossible to give more spontaneous or more passionate expression to a conception which, in its mingled strangeness and naturalistic truth, expresses the very poetry of modern realism. It may be convenient to mention here Mr. Sargent's other contribution, a "Portrait of Mrs. M.," which, if necessarily more ordinary than the preceding fantasy in portraiture, has much piquancy and elegance, marred to a certain extent, however, by the painty quality of the flesh in the neck and arms. Hard by hangs—not overwell hung—Mr. Fantin-Latour's sober yet delightful portrait, "Sonia, Daughter of General Yanovski," which, we fancy, is the same that was last year exhibited at the Salon. It is merely the representation of a young lady, posing simply, in ordinary walking-costume; but it exhales a perfume of innocence and true *ingénuité* such as modern French art but seldom affords.

The Newlyn school, in this a fellow-sufferer with the foreign artists, has legitimate cause of complaint against the hanging committee. Mr. Frank Brangwyn's large canvas "Assistance" is so effectually skied that it would be unsafe to give a definite opinion as to its merits; while in not very much better plight is Mr. W. H. Y. Titcomb's "Old Sea Dogs," an admirably truthful and sympathetic presentation of three old fishermen enjoying in the open air their *otium cum dignitate*. This is painted in the light, decorative key of grey-blue, which is now the rule in French but as yet the exception in English, art. It has not been possible to deal so unceremoniously with the most popular members of the school, Mr. Stanhope Forbes and Mr. Frank Bramley. The former has "Soldiers and Sailors—the Salvation Army, 1891," showing on the quay of a fishing-town (perhaps Newlyn) a company of Salvationists massed together in a close group, and in all *naïveté* and reverence lifting up their voices and playing their uncouth instruments under the free dome of heaven. All composition has been wilfully abjured, and the colouring is too heavy and black in its greyness; but some of the types of these haggard and unlovely "Salvation Lasses" are unsur-

passable in simple pathos, in truth of expression and movement. Very similar in technique is Mr. Frank Bramley's "Of such is the Kingdom of Heaven," showing on a stone quay or pier, skirting the sea, a sad procession of white-clad mourners and singers, some chanting hymns, others carrying the flower-strewn coffin of a little child. Here again simplicity is sought for by an avoidance of all artificiality of composition, and a commendable reticence is observed in the suggestion of the pathetic side of the subject. Somehow, however, Mr. Bramley appears to have failed to get at the root of his subject, perhaps because by an avoidance of this same artificial, or rather artistic, composition, he has lost the power of sufficiently emphasising his main motive. The open air effect, the atmospheric envelopment of the figures, is admirably given, though at the expense of all charm and variety of colour. The painters of this school are, as we think, unfairly blamed for choosing to employ French technical methods in the expression of purely English subjects. We would rather quarrel with them for the unduly photographic aspect which they give to their works—conceiving them almost as scenes which should be actually noted by the aid of the camera, and then built up and elaborated on that basis. Their favourite grey tonality is not so much that of their French antitypes—for it lacks the brilliancy and the occasional sparkle which marks the work of the best of these—as a darker, sadder, and heavier open-air tonality of their own, attributable, perhaps, to the atmospheric conditions of our climate, but none the less dispiriting and unpictorial.

Mr. George Hitchcock's "La Maternité," to the unfair ostracism of which we have already passingly referred, is not a new work, but one which has already secured a high reputation at the Salon, and then, if we mistake not, at the Universal Exhibition of 1889, and which has since been seen in London as the central ornament of an exhibition of the American artist's works, brought together at Messrs. Goupil's in Bond-street. It shows in a barren but pictorially beautiful and suggestive landscape—the predominant elements of which are pale grey sand and rank grey-green herbage—a French peasant woman advancing slowly, willingly bearing the burden of one child of tender years, as she shows the way to another. This simple motive is treated with admirable technical skill, the beautiful and quite natural group formed by the figures fitting perfectly into the sad landscape, and forming, as it were, an integral, an inevitable, part of it. The artist has perfectly achieved what he has attempted, both in the way of pathetic suggestion and of pictorial impression. Why, then, if this excellent work was accepted at all, was there not accorded to it a decent place, instead of making of it a Pelion superimposed on Ossa, in the main gallery? Some two years ago Mr. Hitchcock's "Tulip-culture," a brilliant and sensational performance, not equal in artistic merit to "La Maternité," appeared at the Royal Academy in a place of honour, and was there appreciated at its full value.

Military subjects, unless they be of the anecdotic or the obviously pathetic order, like those contributed in former years by Lady Butler (Miss Elizabeth Thompson), are greeted in England with but faint approval compared to the passionate interest which they excite on the other side of the Channel. Mr. Vereker M. Hamilton's large canvas, "The Attack on the Peiwar Kotal," shows considerable novelty of treatment and an unusual attention to atmospheric effect; moreover, it has abundance of martial energy—dramatic, if not absolutely convincing. Mr. Ernest Croft's "The Morning of Waterloo: Napoleon's

"Headquarters" is a frigid and anecdotic conception of the familiar type, true enough, no doubt, in all the details of the uniforms and of the mean *milieu* where the scene passes, but trivial and uninspiring, especially in the watery, feeble rendering of the Emperor himself as he appears at the dawn of the day which is to decide his fate. After Gros, after David and Ingres, after Meissonier, it is well to let the Napoleonic legend alone, unless it be more worthily handled than in the present instance.

Portraiture is year after year encroaching upon *genre* and landscape, until it has obtained far more than its fair share of space in the exhibition. And the portraits shown are too often those of estimable old gentlemen who may have deserved well of their constituency, their county council, or their parish, but whose respectable features, how palpitating soever be the interest which they may inspire in those who are acquainted with their merits, leave cold the outside and uninstructed public. When Mr. Orchardson, or a painter of like eminence and charm, is charged with the execution of the regulation "presentation portrait," the result may, as in the masterly "Walter Gilbey, Esq.," be delightful; but otherwise a dead level of dispiriting dullness and general boredom is the not easily to be avoided result. Mr. Orchardson's own "Sir Andrew Barclay Walker, Bart." is only less fine than the portrait just now mentioned, and is especially remarkable for the beauty and artistic treatment of the not unduly prominent accessories.

Mr. Watts's sole contribution to the exhibition, "The Lady Katherine Thynne," is no doubt here and there weak in modelling; but it is, for all that, better than most recent performances of the master. None but he could have given, quite as he has given it, this type of gracious and characteristically English womanhood.

It is distressing to find Sir J. E. Millais' portraits so deficient in elegance and artistry of arrangement, so cold and purely external in conception, as they are on the present occasion; for, in truth, they are not redeemed by that energy and distinctiveness of characterisation which goes far to make up for all other deficiencies. The "Mrs. Edward Gibbs" says nothing to us, though it may not be open to any special reproach, so far as technique goes; the "Grace" is a pretty but unmeaning and not a little painty portrait-study, in which the best passage is the powdered dark hair of the fresh young model who poses in a riding habit of the last century. Best is the "Mrs. Chamberlain," marred though it undoubtedly is by the failure completely to harmonise the component elements of the picture, and especially by the ugly, uninviting brownish background. In some degree, at any rate, the freshness and ingenuous grace of the sitter is conveyed, while many portions of the canvas, such as the lady's mauve dress and the porcelain tea-set treated *à la Chardin*, show the firm hand of the master. Here, however, as in many other recent portraits from the same hand, there is a curious impersonality about the presentation, a curiously cold detachment from the individuality which the painter is seeking to characterise; and this, more than any merely technical shortcoming, disconcerts the beholder. Such was not always Sir J. E. Millais' attitude as a portrait painter, as the admirers of his finest performances of this class are well aware.

CLAUDE PHILLIPS.

THE FRENCH SALONS.

III.

THE New Salon, that of the Société Nationale des Beaux-Arts, is in many respects superior to the old Salon at the Champs Elysées. The number of exhibits has been limited to 951 pictures and 101 pieces of sculpture. Instead of a suite of small and indifferently lighted rooms, we have four long galleries admirably lighted, in which there are no dark corners. There are only two rows of pictures on the walls, and plenty of space between them; and the works of each exhibitor are grouped together in such a way as to produce as harmonious an effect as possible. The hall downstairs has been converted into a pretty garden, in which the works of sculpture are seen at their best. A novelty in this year's exhibition is the section of original works of decorative art, specially instituted for the benefit of art craftsmen, who will henceforth have the opportunity of displaying, under the most favourable circumstances, specimens of their skill as jewellers, silversmiths, enamellers, and also as workers in decorative iron and wood-work. This interesting innovation is likely to be attended with more really useful results than have hitherto been attained at the annual Exhibition of the Fine Arts applied to Industry, which does about as much for the development of artistic taste among the artisan class as the annual gingerbread fair. The foreign contributors are even more numerous than at the Champs Elysées; for out of the two hundred names in the catalogue, there are over ninety Americans, Belgians, English, Danes, Swiss, Swedes, Germans, and Russians. This increase in the number of foreign exhibitors is worthy of notice, as a proof of the spread of international art culture; and it must be noted that these exhibitors are not all pupils of celebrated Frenchmen, but, especially in the case of the Norwegians, Spaniards, and Swedes, home-bred and home-educated artists.

The most striking feature of the present exhibition is the interesting show of portraits. Conspicuous among them, and most painful to behold, is the portrait of M. Alphonse Daudet by M. Cassière. Poor Daudet, broken down with illness and suffering, is represented reclining on a couch, his little daughter beside him. The young poet—of whom it was said when he first came up to Paris that he was *beau comme un jeune dieu*, and that when he shook his fair locks they gleamed like the rays of his native Provençal sun—is no more; but in his stead we have the shadow of his former self, the face half-paralysed and deeply-furrowed by anxiety and pain, the body reduced almost to a skeleton, the sunken eyes like two black spots in which no trace remains of the bright, laughing glance of former days. Alas, the portrait is only too cruelly true; and the dull grey, misty atmosphere in which M. Cassière delights to envelop his figures only adds to the sad impression this picture leaves on the spectator. How different is M. Courtois' portrait of Mme. Gautreau, the Parisian professional beauty. Her classical profile, the exquisite curve and bend of her neck, the splendid modelling of her shoulders, arms, and bust, have been admirably rendered. Mme. Gautreau has little or no complexion; she is as white as marble; her dress is white also, and the rich auburn colour of her hair serves to enhance the effect of this symphony in white. Though a wonderful piece of artistic work, this portrait is wanting in life and expression; but this is no fault of the painter's. M. Courtois has also sent a delightfully natural portrait of M. Von Stetten, taken as he stood in his free and easy *atelier* attire. M. Von Stetten, who is a young German artist of great promise, himself sends four exhibits; two clever studies, a brilliant piece of colouring, "The Flower Girl," and "Evening

at Fiesole." The master-portraitist, M. Carolus-Duran is represented by nine portraits, among which are a splendid full-length of a young American lady, and a good likeness of Gounod; M. Duran also contributes, as usual, a nude study, which this year is entitled "Danae," and gives the measure of the technical ability of this brilliant colourist. M. Duez's full length portrait of Monseigneur Filon, Cardinal-Archbishop of Lyons, is also a fine painting; the same may be said of the Countess de M., by M. Gervex, and of Mr. Sargent's portrait of a little boy. M. Raffaeli has portrayed with great ability the general appearance of Mr. Damnat, the American painter; and M. Ary Renan has done his best to produce a good likeness of his father, the Oriental scholar. M. Roll, who is now one of the leading masters of the *plein air* school, contributes several portraits, among which is a lifelike "Amiral Krantz" in full uniform, with a face like the rising sun; his study of two nude female figures, *vues de dos*, lying in a meadow, is a fine piece of work. When compared with this, Mr. Whistler's "Lady in Black" (arrangement in black, No 7) comes as darkness after light; the same artist has also contributed a small "Harmony in Green and Opal," which would very likely pass unnoticed were it not for the signature. Messieurs Blanche, Boldini, and other well-known portraitists are well represented; and before ending this rapid enumeration, I must not forget to mention an admirable portrait of M. Spuller by M. Anders Zorn, who has sent several other exhibits, including a beer-tavern at Stockholm, and a ball scene.

M. Puvis de Chavannes, president of the society, contributes three panels. The first, "Summer," is a large composition—a lovely landscape, through which flows a river where nymphs are bathing, while others are reclining in the sunshine, a fisherman is throwing his net, in the background peasants are gathering in hay; the general impression is that of the charm and repose of nature in its sublime simplicity. This panel is intended to be placed in one of the reception rooms of the Hôtel de Ville. The other two are decorative panels for the Museum at Rouen. Mr. Besnard has sent eight cartoons to be executed in stained glass, for the new School of Pharmacy. These are very novel in effect, wonderfully brilliant in colour, quite out of the common, and interesting, like everything Mr. Besnard does.

I must postpone until next week any further account of the contents of the galleries of the Champs de Mars Exhibition, which opens to the public on May 15.

CECIL NICHOLSON.

CORRESPONDENCE.

THE MUTILATION OF MONUMENTS IN ANCIENT EGYPT.

Fashout, Egypt: April 30, 1891.

The ACADEMY of April 18 is just to hand, and I have been looking over Mr. Petrie's letter on his work at Medium. I cannot help but wish that the "official spy" who watched Mr. Petrie—as that job has been completed—could be sent to look after an affair of which I am going to tell you.

This last winter was the third season that certain very popular blocks of wood inscribed with the cartouche of Seti I. have been on sale in the antiquity shops of Ekhmim and Luxor. They all come from Abydos. They are wooden keys taken from the niches cut to receive them at the point in the walls of a temple where two large stones come together. Anyone who has ever visited the Temple of Seti I. at Abydos knows that these blocks of wood are not lying round there loose.

The fact of the matter is, that the large stones are in some cases thrown off the wall, and in other cases the walls are quarried into, in order that these wooden blocks may be secured. Such is the story told me of the way in which the pieces are secured by a dealer, who also says that the pieces bring a good price, but that he is rather timid about selling them lest he get into trouble.

It is not long since we were given the report of how the temple at Abydos had been so shut in by a wall that only persons having tickets of admission can enter. However successful the Antiquity Administration may have been in closing the temple against sight-seers unprovided with tickets, it is evident that mutilators are still permitted to carry on their depredations almost, if not altogether, undisturbed.

It does seem that while officials are so abundant that one can be placed to watch over a man who has long and undisputedly been known as an honest worker in the interests of science, one might also be spared to overlook the work of these destroyers, and see that they do no quarrying and do not tumble the stones entirely off the wall, but that, after removing the stone sufficiently to get possession of the wooden key, they be required at least to return the stone to its position.

CHAUNCEY MURCH.

NOTES ON ART AND ARCHAEOLOGY.

MR. A. S. MURRAY, keeper of Greek and Roman Sculpture in the British Museum, is engaged on a handbook of Greek Archaeology, which will treat in detail, and with many illustrations, of sculpture, vases, bronzes, gems, terra-cottas, and mural paintings.

WE are very glad to be informed that Mr. Dunthorne is organising, for the middle of June, an exhibition wholly above the customary shows in artistic value and interest. This is a display of the collected work of Mr. Alphonse Legros—not so much of his oil paintings, as to the importance of which, in his general *œuvre*, opinions may differ, but rather of his masterly etchings, drawings in black and white, and silver-points. In all these things Mr. Legros's position is such as admits of no manner of doubt among the real connoisseurs of art. Though the artist has so long resided in our midst, he was himself a partaker in the movement some thirty years ago, for the revival of etching in France. He was one of the pioneers; and in France the pioneers—Bracquemond, Jacquemart, Legros, Meryon—have neither been surpassed nor equalled by the men who have followed in their track. Then again, leaving out of the question Mr. Legros's part in the revival of Etching, he claims attention by the splendid austerity of his work with the pencil and the silver-point. Silver-point—a medium now often absurdly misappropriated by the beginner, in whose hands so delicate a weapon must needs be a weapon of offence—is exactly the medium for the exhibition of the accomplished learning and the severe genius of Mr. Legros.

THE only exhibition to open next week that we need mention is that of the painting of "The Judgment of Paris," known as the Duarte Rubens, which will be on view at the gallery of Messrs. Charles Robertson & Co., in Piccadilly.

NOTWITHSTANDING the fact that a much larger edition of *Royal Academy Pictures, 1891*, had been prepared than any previous year, the entire issue of Part I was exhausted on the day of publication.

THE Kurtz Sale, which took place on Saturday and Monday, at Christie's, showed, as regards the oil paintings, how easy it is to possess very little art by the expenditure of a

great deal of money. Dull Landseers were by no means the least desirable part of a collection generally disappointing. The pictures, speaking broadly, must, as purchases, have been ill-advised—perhaps even more ill-advised than is habitually the case when the buyer is concerned with contemporary work which, when painted by an R.A. or an A.R.A. and exhibited at the Academy, in heavy gilt frames, is wont to attain, very temporarily, a wholly artificial value. These things are hardly investments for the commercial, and hardly delights for the cultivated.

We quote the following from the *Oxford Magazine*:

"Prof. Ramsay and Mr. Hogarth propose to visit Eastern Cappadocia again this year. Prof. Ramsay will start very shortly, and make a preliminary tour in Cilicia, in the hope of clearing up certain doubtful points with regard to the discoveries of the expedition of last year and of Mr. Theodore Bent. Mr. Hogarth (who will probably be accompanied by Mr. Munro) will go out to Tarsus as soon as the Oxford term is over, and there join Prof. Ramsay; and the party will cross the Taurus and make for the Euphrates. Their plan is to explore the Kurd country north of Malatia, and follow the river up as far as Nicopolis, whence they will either turn westwards to the rock-cities of Boghaz-Keui and Eyuk, or go northwards into Pontus. In any case they hope to come out on the Black Sea. Two very different problems await solution in this country: the character of the early race which is responsible for the Hittite sculptures and inscriptions; and the scheme of the Roman frontier defences. It is hoped that the expedition of this year may make discoveries which will elucidate both problems, if they manage to avoid troubles with the Kurds and the ever-present fever."

THE Cyprus Exploration Fund is about to issue an appeal for subscriptions, in order to continue the work of excavation begun last year on the site of Salamis.

THE December number of the *American Journal of Archaeology* (London: Kegan Paul & Co.) is notably notable for the "Summary of Recent Discoveries and Investigations," which alone fills nearly one hundred pages, special attention having been given to Egypt and Asia Minor. This is a fresh sign of the growing devotion to oriental studies in the United States, of which mention has frequently been made in the ACADEMY. There are only two original papers, and only one plate. Mr. A. S. Murray, of the British Museum, describing a vase of the Mykenai type, in the museum of the Historical Society of New York, which had come from Upper Egypt, takes the opportunity to discuss the general relations of this early class of pottery and the other objects found with it. His conclusion is that, while the latter are the work of Phoenicians, the pottery itself and also the engraved gems and the designs in gold may be credited to the Greek or semi-Greek populations of Asia Minor and the islands. Finally, he throws out a suggestion of Celtic influence, in the latest period. Dr. Charles Waldstein contributes a report upon the excavations at Plataea, conducted in the spring of 1890 by the American School at Athens. The chief object of these excavations was topographical—to make a careful survey of the walls and of the battlefield. One unexpected result was to ascertain the existence of no less than twelve Byzantine and Frankish churches scattered over the site. There was also found a second slab of the famous edict of Diocletian, in Greek, containing the prices of textiles. This will be edited by Prof. Mommsen.

Chinese Currency. By J. Edkins, D.D. (Shanghai: Kelly and Walsh; London: Kegan Paul & Co.) The new points made in these essays are that paper currency began in China before rather than after the printing of books.

The use of seals entered China 2100 years ago. Their convenience in printing led to superstitious charms being multiplied for wide circulation. Commercial paper in the form of bills of exchange naming sums payable on demand came next. Book-printing followed in the tenth century, A.D. Copper coins and paper currency ruled in the commercial world of China till the Ming dynasty, when silver from America was first exchanged for silk and porcelain, and afterwards for tea. Paper currency had become depreciated to an intolerable extent, and silver took its place. The revenue, to a very large extent, is even now collected in silver, instead of in copper cash and in grain. The result is that, within a period of 800 years, copper coins have been depreciated to a fifth part of their original value. China has quite recently adopted a tentative silver currency in dollars, and a mint has been established at Canton.

THE STAGE.

AT the Vaudeville Theatre Mr. Thorne has revived "Confusion," to sustain, doubtless, that reputation of his house as the home of the light-hearted drama, which the most recent of his productions must have somewhat imperilled. The cast is good, and the performance and the piece are received with laughter and delight. Detailed criticism of this not unwelcome revival is, however, quite unnecessary.

ANOTHER revival, and it is again at the Olympic. Instead of being closed for several months, as we had feared, this theatre, under Mr. Wilson Barrett's direction, re-opens to-day. "The Silver King" will be played, and its performance is likely to be continued until the end of the season. Mr. Wilson Barrett, it is hardly necessary to say, resumes his part of Wilfrid Denver—possibly the only "Wilfrid" who remains in great repute just now; and the faithful service of the antique world will be illustrated, or excelled, by the sympathetic performance of Mr. George Barrett as Jaikes.

MISS WINIFRED EMERY goes to the Shaftesbury Theatre, and so do Mr. Cyril Maude, Mr. Lewis Waller, and Miss Annie Hughes—indeed, a very strong cast has been engaged for the opening drama under the new management.

THE performance of an English version of Ibsen's "Lady from the Sea," at Terry's Theatre, on Monday afternoon, is spoken of with something approaching to ridicule by the most qualified critics. We confess we were not present at the function. We had no ardent wish to be. Those who were present must be contented with our heartfelt sympathy. There are many happier ways of spending a spring afternoon than that of either worshipping or scoffing in the temple of the faddist.

THE last nights of "Lady Bountiful"—which has not proved one of Mr. Hare's most marked successes—are announced at the Garrick, where shortly will be witnessed a revival of the ever-welcome "Pair of Spectacles."

WE are threatened with not one but several pieces which will be pure pantomime—which will not contain one single spoken word. That is what we pay for having enjoyed "L'Enfant Prodigue" at the Prince of Wales's. People do not seem to distinguish between the real cause of its success and the mere accident which accompanied it. It is not because not a word is spoken on the stage that "L'Enfant Prodigue" has succeeded—it is not because the only writing in connexion with the piece is the writing of the *scenario*, or of the book of exits and entrances and directions as to stage action.

What has succeeded at the Prince of Wales's is the acting of Mlle. Jane May and her colleagues. They are one and all exceedingly clever people, and such masters of pantomime that they have been enabled to give interest to and to endow with humour and pathos a piece of which the performance is deprived of the charm of literature and the charm of the human voice. But would the ordinary comedian be able to do this? Would anyone of less flexibility and less infinity of resource than these comedians of France be able to do it? We think not. And in any case it is lamentably easy to have a superfluity of drama without literature. Nay, indeed, there are those who say that even now our drama, though by no means without words, is well nigh without literature.

By the omission of a line last week, we were made to express the opinion that the voice of Mr. Hayden Coffin was like an adagio of Spohr's. We intended no such simile; and had the line been in its place, the reader would have gathered only that which he was meant to —viz., that Mr. Hayden Coffin's voice had music in it (which he knew already), and that Miss Marianne Eissler played upon the violin a certain well-reputed piece of music by Spohr.

MUSIC.

RECENT CONCERTS.

On Monday afternoon there were two pianoforte recitals—one at St. James's, the other at Prince's Hall. At the latter was Mme. Burmeister-Peterson, who was recently heard at the Crystal Palace. In a pianoforte transcription of a Bach Toccata and Fugue, she displayed strong fingers, excellent technique, and, besides, feeling and intelligence. But why play Bach's organ works on the pianoforte? However good the performance, the proper effect cannot be produced. The lady's interpretation of Beethoven's Sonata in A flat (Op. 26) was singularly unequal. The Scherzo and Finale were well rendered; but the opening Andante with variations was taken at funeral pace, and the "Funeral March" was hard in tone and jerky. If we may judge Mme. Peterson as an interpreter of Chopin from her performance of the Ballade in G minor, then our verdict must be an unfavourable one: there was, at times, too much sentiment; at others, not enough.

We heard, of course, only the latter part of Mr. Borwick's programme at St. James's Hall. Chopin and Grieg are not the composers which suit him best. The C sharp Scherzo by the former, and the Ballade in variation form by the latter, were given with great skill and in a conscientious manner. If there was not all the charm and poetry one could wish, it would be unfair to make this a subject for reproach. Mr. Borwick may find these things added to him in time; the foundation is thoroughly good. He concluded his programme with Liszt's "Don Juan" Fantasy. The playing was exceedingly fine, and the enormous difficulties were overcome in a brave and spirited manner. But we would appeal to Mr. Borwick as a young and accomplished artist, as a pianist who has the means worthily to interpret the works of the great masters, and ask him if he thinks he is rendering good service to art by performing a mere show piece, and one, moreover, which even great pianists like Menter and Rubinstein have failed to make acceptable. Why should not Mr. Borwick try to avoid music in which technique is an end rather than a means to an end? He cannot do better than follow the example of his revered teacher.

M. Ysayé gave his second violin recital at St. James's Hall on Tuesday afternoon. Raff's Sonata in E minor for violin and pianoforte

(Op. 73) is a work full of excellent workmanship, but there are moments when the mode in which the thought is expressed seems of greater value than the thought itself. We like the Andante movement the best, though even that is spun out. The performance by Messrs. Ysayé and Schönberger was marked by great taste and skill. M. Ysayé won, however, his highest triumph in Bach's Prelude and Fugue in G minor, three movements from the same master's Suite in B minor and the Prelude in E. The tone was pure and the execution perfect. The applause was enthusiastic. The programme further included Beethoven's Sonata in C minor for violin and pianoforte, which was well rendered.

The Bach Choir gave an interesting concert at Prince's Hall the same afternoon, but commencing at five o'clock. The programme included three 8-part Motets by Brahms (Op. 109), which were only published at the beginning of last year. They are remarkable for vigour, learning, and effective contrasts. No. 3, "Wo ist ein so herrlich Volk," was the one which appeared to us the most striking. They are not easy to sing, and fair if not full justice was rendered to them by the choir. They were followed by Palestrina's short 4-part Motet "Adoramus te," an admirable specimen of religious music. This Motet has been erroneously ascribed in modern reprints to Anerio, Pitoni, and other composers. Bach's grand Motet, "Singet dem Herrn," was sung with much vigour and intelligence. It is a long and trying piece for the voices. Besides these some standard English madrigals of the sixteenth and seventeenth centuries, and Morley's Ballet, "You that wont to my pipe's sound," were given with much effect. Miss Adelina de Lara contributed some pianoforte solos. Beethoven's Variations in C minor lacked finish, and the Schumann Romance in F sharp major lacked charm, but Brahms's Scherzo in E flat minor was successfully rendered. Dr. Villiers Stanford conducted the choral music with his accustomed ability.

Herr Waldemar Meyer gave his second orchestral concert on Wednesday afternoon. Brahms's Violin Concerto may not be through-

put an inspired work, but the music is dignified and full of noble effort. Moreover, it is a work which grows upon one at each fresh hearing. Herr Meyer gave an earnest reading of the music. He also performed a Ries Suite with much skill. Mrs. Moore-Lawson sang a graceful Arias from Mozart's early opera, "Il re pastore" (with Violin Obbligato by Mr. G. H. Betjemann), and some effective songs by Ries and Hubert. She has a good and well-trained voice. The orchestra was under the careful direction of Mr. Henschel. Mr. C. E. Stephens also conducted the Finale of his Symphony recently produced at a Philharmonic Concert.

J. S. SHEDLOCK.

MUSIC NOTES.

In addition to the works already announced for performance at the Handel Festival next month, the programme on the Selection Day will include a "Gloria" for double chorus and double orchestra. It was composed in 1707, when Handel was twenty-three years of age. The original autograph MS. signed "G. F. Handel, 1707, 13 Giulio, Romae," belonged to Mr. Kerslake, of Bristol, but was burnt in the fire which destroyed his library at Clifton in February, 1860. A copy, now in the possession of Mr. W. H. Cummings, has been obtained from the Colonna Library in Rome. Mr. W. S. Rockstro, in his Catalogue of Handel's works mentions a "Gloria" as "disputed."

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